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THOUSANDS GREET OPENING CONCERTS OF SUMMER SERIES IN N. Y. STADIUM

Willem van Hoogstraten Again Leads Philharmonic Orchestra Through Symphonic Programs with Success — Audiences Listen Attentively and Demand Encores — Anna Case Is Soloist on Fourth of July, Singing Patriotic Music — Adolph Lewisohn Speaks

THE popularity of the Philharmonic Orchestra concerts in the Lewisohn Stadium, College of the City of New York, was amply demonstrated on the evening of July 3, when the first program in the open-air summer series was given under Willem van Hoogstraten before an immense audience. The close attention with which the music was received showed that the concert was not accepted merely as an occasion for an outing, to be spent in pleasant surroundings, with music thrown in, but as a serious event offering opportunity for improving acquaintance with the works of great masters.

The program consisted of Beethoven's Fifth Symphony, Tchaikovsky's "Romeo and Juliet," the "Wiener Wald" Waltz of Strauss and the Prelude to "Meistersinger." An address by Adolph Lewisohn, honorary chairman of the concert committee, whose appearance was heralded by the flourish used by Wagner for the entrance of the gods into Valhalla, followed the intermission. Mr. Lewisohn spoke of the "splendid results" achieved, and said he hoped the Stadium concerts would help to make New York attractive during the summer.

Symphony Is Impressive

Mr. van Hoogstraten was remarkably successful in establishing contact with his audience at the outset, a feat all the more difficult when it is remembered that it is no easy matter to get fine effects "over" in an out-door amphitheater. The Fifth Symphony was impressively read and, after that, the artistic success of the entire program was assured. Mr. van Hoogstraten appears to have a penchant for Tchaikovsky, as he showed also on the following night, when he offered this composer's Fourth Symphony, and the "Romeo and Juliet" fantasie-overture gave him opportunity for the exercise of that sentiment in which he delights. At this time, too, he and the orchestra were becoming increasingly en rapport with the audience.

No number, however, was received with more pleasure than the Strauss waltz, clear in regard to technical details and played with an ingratiating tone, and the "Meistersinger" Prelude stood out as a triumphal conclusion to the first evening.

Fireworks and Music

The second concert on July 4 was given to an obligato of popping fireworks from the terrain surrounding the Stadium, but even the sound of bursting

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LEOPOLD STOKOWSKI

Conductor of the Philadelphia Orchestra, Who Is Now in Paris, Seeking Novelties for Presentation in Philadelphia and New York Next Season. During His Stay in the French Capital He Will Conduct Performances of the Russian Ballet. (See Page 29)

Air Mail Brings Music News from Coast

THE tremendous strides made in fast transportation of mail by the development of the air service, shortening the distance between the Atlantic seaboard and the Pacific Coast by several days, is of great interest to musicians, as by this means detailed reports of events on one side of the continent can be received by readers on the extreme other side in comparatively a few hours after the operas or concerts are given.

Where nearly a week is taken up in the delivery of letters by rail over this territory, matter is now carried by the air service in a period of time lasting little more than thirty hours, thus strengthening the contact between East and West by bonds that must be effective in establishing a closer unity of interests and endeavor. The first news dispatch received through the air by MUSICAL AMERICA from the Pacific Coast is con-

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SECOND WEEK AT RAVINIA BRINGS TWO ADDITIONS TO SEASON'S LIST

"Manon" and "Faust" Sung for First Time This Year — "Rigoletto," "Butterfly," "Bohème" and "Lucia" Repeated—Concerts Complete Week's Schedule—Favorite Singers Acclaimed in Standard Rôles — Louis Hasselmanns Joins Company

CHICAGO, July 5.—Ravinia's second week of summer opera brought performances of "Manon," "Rigoletto," "Madama Butterfly," "Bohème" and "Lucia," with the customary four concerts in addition, and a special concert on the afternoon of July 4. Of the operas, Massenet's and Gounod's were new this season, the other four being repeated from the first week.

Lucrezia Bori was the *Manon* in Saturday night's revival of one of the most enjoyable operas a Frenchman ever wrote, and in one of the most taxing rôles a singing actress is required to fill. Miss Bori's sparkling talent and endless skill gave her impersonation unflagging charm. She has both the beauty and the vivacity to outline *Manon's* coquettish grace in an arresting fashion, and for the deftness and spirit with which she portrayed this side of a fascinating character one must go back in Chicago's annals to the name of Genevieve Vix for suggestive comparison. In the scenes of pathos, too, this newcomer to Ravinia had a sure and simple command of the situation, and in the seminary scene the brilliance with which she woofed back the affections of the troubled *Des Grieux* spoke reassuringly of the pleasure for this summer's patrons at the North Shore pavilion.

The virtues of Miss Bori's *Manon* were likewise those of her *Mimi*. Her skill in seizing the attention of her hearers is clothed with great delicacy, yet it is none the less potent. She invests her characters with genuine human charm. Both her *Manon* and her *Mimi* are coquettes, though their essential natures are as different as their costumes or their tunes. And both are vital and effective in the best style of the theater.

Giacomo Lauri-Volpi was the *Des Grieux* in "Manon," as well as a new *Pinkerton* in the repetition of "Madama Butterfly." His remarkable gifts of voice won him an enthusiastic following last summer and one which has not let the intervening winter dull its appetite for ringing, golden sound. In the St. Sulpice scene the grateful aria showed this lavishly endowed tenor at his best, and the beauty and power of his voice were here, as on Wednesday in the melodious patterns of "Madama Butterfly," literally thrilling.

A change in cast further required Mr. Lauri-Volpi to sing for a second time this season upon two consecutive evenings. Mr. Martinelli was originally scheduled for the repetition of "Bohème" but, being indisposed, relinquished *Rodolfo's* tunes to the *Pinkerton* of the preceding evening. Mr. Lauri-Volpi was in no evident way inconvenienced by a double dose of Puccini airs, and the spontaneity and humor with which he

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CINCINNATI OPERA ROUSES ENTHUSIASM

"Butterfly" and "Barber" Are Finely Given—Althouse Heard in Concert

By Philip Werthner

CINCINNATI, July 5.—"Madama Butterfly" and "The Barber of Seville" were sung by the "Zoo" Opera Company to immense audiences on June 29 and 30. The title rôle of "Butterfly" was enacted by Edith DeLys, who again gained laurels. In the second act she rose to great heights, and sang and acted the part of *Cio-Cio-San* with consummate artistry. Ludovico Tomarchio as *Pinkerton* displayed fine voice, and Hario Valle as *Sharpless* sang and acted his rôle with great skill. Anne Yago as *Suzuki* sang her part to the satisfaction of the audience. Francesco Curci as *Goro* acted his part with great care, and his voice at all times sounded well. Dorothy, little daughter of Ralph Lyford, the conductor, was the child *Trouble* in the last act, and after all had been called out was carried off the stage on the shoulders of her father.

The representation of "The Barber of Seville" was one of the finest ever seen in Cincinnati. It was an almost all-star cast. The *Figaro* of Millo Picco was a most convincing one. The *Don Bartolo* of Natate Cervi was very amusing, as was the *Almaviva* of Rogelio Baldrich, excruciatingly funny as the disguised soldier. In *Don Basilio* Italo Picchi surprised that part of his audience that had seen him a week before in a serious rôle in "Mefistofele," as a fine comedian. The central figure of the cast was Josephine Lucchese as *Rosina*, who sang, looked and acted her part with ease. She sang the florid arias with great skill and surety.

Paul Althouse gave a concert on June 29, assisted by an orchestra composed of men from the Cincinnati Symphony. He sang the "Paradiso" aria from "L'Africana" and several groups of English songs to the accompaniment of Thomie P. Williams. Carl Wunderle also played several numbers on the zither to the delight of the audience.

Katherine Reece, a former pupil of John Hoffmann of the Conservatory of Music, sang "Charmant Oiseau" from "La Perle du Brésil" with the Armco Band at Middleton, Ohio, on June 29.

Dorothy Richards, from the class of Alma Betcher, played a Beethoven Sonata and three movements from a D'Albert Suite at a recent concert given at Conservatory Hall. Catherine Kemme played MacDowell's "Rigadon" and Moszkowski's "Scherzo and Valse." Helen Gromme played a Sonata of Grieg and Hattie Greening an Etude by Chopin

and the Eighth Rhapsody of Liszt.

Frederick J. Hoffmann of the faculty of the College of Music gave a concert in Huntington, W. Va., on July 1.

Ilse Huebner of the College of Music Faculty recently underwent a severe operation, but has resumed her teaching in the summer school.

Sidney Durst, teacher of composition at the College of Music, has just returned from the East, where he played at Wellesley College, from which his daughter was graduated. He also spent

some time at the home of Rev. E. W. Abbey in Smithtown, L. I., for whose church he had designed the organ upon which he played in concert.

At the Walnut Hills Music School on June 28, Mr. and Mrs. Philip Werthner gave a recital which was well attended.

Tecla Vigna, the veteran voice teacher, gave a fine pupils' recital at the Woman's Club on June 26. She graduated three of her students: Amelia Andress, Mrs. Minnie Rech-Schmidt and Gordon Osterhout.

with breadth and power, the Andante was eloquent, the Scherzo delicate while still being clearly audible, and the Finale fired with an exhilarating brilliance.

Goldmark's Rhapsody, played for the first time at a Stadium concert, held attention both for its intrinsic worth and for the skill with which the orchestra brought out the composer's clever scoring.

Anna Case was the soloist at this Fourth of July concert, opening the program with the "Star-Spangled Banner" and appearing later to sing the "Battle Hymn of the Republic." Her interpretation of "The Battle Hymn," which she sang slowly and with emphasis upon its religious significance, was exceedingly impressive and when, before the last repetition of the refrain, she appealed to the audience to sing with her, the "Glory, Glory Hallelujah" was caught up by her hearers with fervor and sung a second time for good measure. P. H.

Encores Are Demanded

One of the effective bits in the third concert on Saturday was the distant trumpeting in the "Leonore" Overture No. 3. Again the evening was a success. Even the softer muted string passages of "Ase's Death" in the first "Peer Gynt" suite by Grieg carried to all parts of the Stadium. The mounting crescendo of "In the Hall of the Mountain King," brought such enthusiastic applause that the orchestra responded with "Valse Triste" by Sibelius. Johann Strauss' Waltz "Wiener Blut" concluded the first part of the program.

After the intermission came the Prélude to "Lohengrin" by Wagner. The first "L'Arlésienne" Suite of Bizet brought another encore, a folk-song by Komzak. Wagner's "Ride of the Valkyries" was a fitting finale to a program which ran the gamut of emotion.

Sunday evening brought out a large audience to hear Dvorak's Symphony, "From the New World." Mr. van Hoogstraten was again favored with weather that enabled him to get the most out of the Adagio and Largo movements. The Scherzo and the concluding Allegro are, of course, well suited to outdoor concerts. The second portion of the program opened with two Wagner numbers, the Overture to "Flying Dutchman" and the Prélude to Act III of "Meistersinger," and concluded with Liszt's symphonic poem, "Les Préludes." J. S.

North Carolina Educator to Head Juilliard Music School Is Report

Further indications that the Juilliard Musical Foundation intends to establish a conservatory of music in New York were furnished last week. The first intimation of the project was contained in the official announcement that the Foundation would award 100 fellowships worth \$1,000 each. It was stated that the Foundation would "employ teachers, operate its own studios, and give daily direction to those of its beneficiaries who secure fellowships." It is now rumored that a prominent North Carolina educator has been named by Dr. Eugene A. Noble, secretary of the Foundation, to head the institution. It was disclosed, during the week, that twenty-five pianos had been sold to the Foundation by Steinway and Sons.

Project to Bring Mascagni to New York for Opera Next Month

The engagement of Pietro Mascagni, the composer, to conduct performances in an open-air opera season in New York in the middle of August, is reported. No announcement has been made and no confirmation could be secured in New York last week, but dispatches from abroad state that the season will be opened with a performance of "Aida" on Aug. 16, and that the répertoire will include Mascagni's "Piccolo Marat" and "Iris," in addition to other Italian operas.

Fleta Gains Striking Success in Buenos Aires

Miguel Fleta, tenor of the Metropolitan Opera, recently made several appearances at the Teatro Colon in Buenos Aires, in the leading tenor parts in "Carmen" and "Manon." This was Mr. Fleta's third appearance at the Colon, but the enthusiasm of the crowd is said to have been great, and included insistent calls for encores. The singer was invited by the management of La Scala to return there for guest performances next spring, after his recent appearances in Milan. He had to decline these, because of an agreement made with the management of the Teatro Real in Madrid to sing there after his season at the Metropolitan in the coming winter.

Opening Concerts in Stadium Summer Series Heard by Immense Audiences



Photos 1 by Lewis-Smith; 2, Bradley; 4, Maurice Goldberg, and 5, Moffett



Winners in Auditions Given to Several Hundred Applicants for Appearances in the Seventh Series of Summer Concerts in the Lewisohn Stadium. Top Row, Reading from Left to Right: Frances Paperte, Mezzo-Soprano; Frank Johnson, Baritone, and Virginia Rea, Coloratura Soprano. Bottom Row: Miron Poliakin and Benno Rabinoff, Violinists, and Ignace Hilsberg, Pianist. Below, a Corner of the Stadium on the Opening Night

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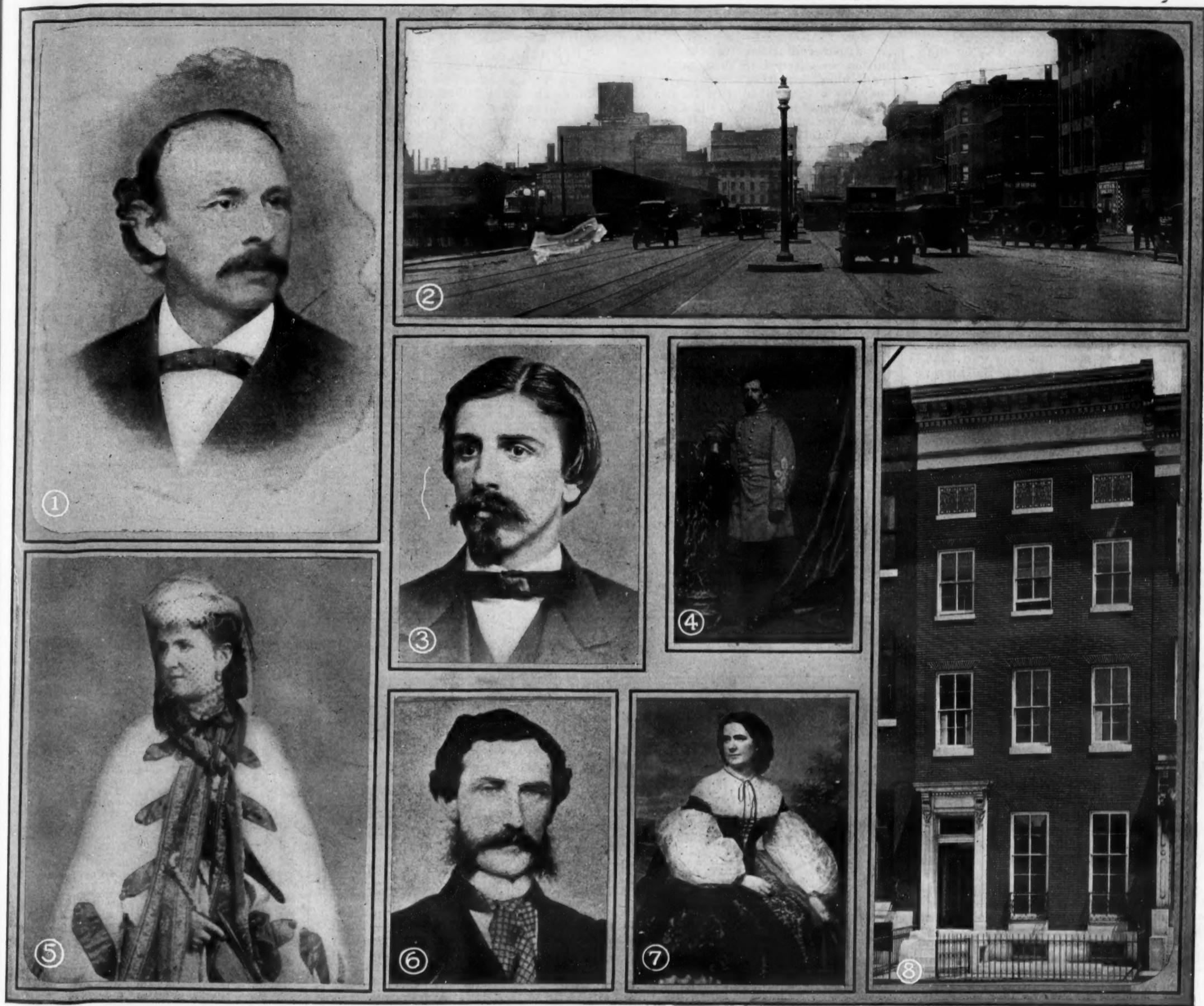
torpedoes and exploding firecrackers did not seriously interfere with the deep satisfaction engendered by this performance.

After Rubin Goldmark's "Negro" Rhapsody, and the "Love Song" and "Village Festival" from MacDowell's "Indian" Suite, all three played in a manner to bring out their beauty. Mr.

van Hoogstraten was in the happiest frame of mind for the Fourth Symphony of Tchaikovsky, which completed the list, and his interpretation of this work was imbued with an indisputable authority. A cohesion and balance of tone formed a reliable medium through which Mr. van Hoogstraten could clearly express his ideas, and that these ideas are positive could not be gainsaid. The first movement of the Symphony was played

July 12, 1924

South's Famous Song Born of Civil Strife



PERSONS AND PLACES ASSOCIATED WITH THE GENESIS OF "MARYLAND! MY MARYLAND!"

1. James Ryder Randall, Author of the Poem; 2, Pratt Street, Baltimore, Where the Skirmish Occurred Causing the First Bloodshed of the Civil War; 3, Rozier Dulany of Baltimore, Who Named the "Garde de la Pomme d'Or" Which First Sang "Maryland! My Maryland!"; 4, General John Pegram, C.S.A., Husband of Hetty Cary; 5, Jenny Cary, Who Set Randall's Poem to Music and Later Sang It in the Confederate Camp at Manassas, Va.; 6, Robert W. Davis, Whose Death at the Hands of Union Troops Had a Far-Reaching Effect Throughout the South; 7, Hetty Cary, Sister of Jenny Cary; 8, the Cary Residence, 855 Hamilton Terrace, Baltimore, Called "The Headquarters of Rebeldom" by Federal Military Authorities, as It Is Today

IFE everywhere in America in the 'Sixties was infinitely more simple than it is today. Without automobiles, telephones, movies, "hootch," phonographs and such everyday adjuncts to jollity, young people took their pleasures simply. Thus, a club of young girls and their "beaux" (we must speak in the idiom of those days) which met at the houses of its different members in Baltimore in pre-Civil War days, was unconcerned with bootleggers, high-power motor cars, and, indeed, with most of the things that are absolute necessities for the entertainment of even the very young of the present time.

The population of Baltimore in 1860 was about 200,000, something more than a quarter of that of the present day. It was also the third city in the Union in point of numbers, being exceeded by New York and Philadelphia only. Everybody knew everybody else, that is everybody who was anybody, and the city had much of the charm of a country village. Some-

one remarked to Chief Justice Taney at the time that Baltimore was an overgrown village, to which the eminent jurist replied, "No, Baltimore is a city inhabited by villagers." If you stop to consider that remark, it is a very high compliment.

In this city of Baltimore, then, there was a little coterie of girls of eighteen or thereabouts, known as "La Garde de la Pomme d'Or," which, though organized merely as a social gathering, was destined to have a far-reaching influence, to play an important part in the Civil War, and to have consequences which are still remembered, although most of its members are dead and the coterie itself forgotten, in establishing one of the principal war songs of the Confederacy.

The members of the "Garde" when in session, wore a red bow cravat with gold-fringed ends, embroidered on one end with the letters "G. P." and on the other, "d'O." The "Garde" acquired its name in this wise. Among the members were Jenny Cary and Hetty Cary, the former still living, and the latter, who though now dead, was the wife first of General John Pegram of the Confederate Army and later of Dr. Newell Martin, the eminent biologist of the Johns Hopkins University. One of the youths who

was always invited to the gatherings was Rozier Dulany, a member of the Fifth Maryland Regiment, then as now, the crack regiment of militia in the State.

The Barrel of Golden Pippins

During the winter of 1860, the Misses Cary had a barrel of golden pippins sent them by relatives in Charlottesville, Va. Meeting Mr. Dulany on the street, they invited him especially to the gathering that evening on account of the pippins. When all were assembled, the barrel of apples was brought to the head of the table where Mr. Dulany sat. Taking one of the golden pippins in his hand he said: "Far be it from me to cast a golden apple of discord labeled 'For the Fairest' into so fair an assembly, so each Venus shall have her golden apple!"

Accordingly the apples were passed around and when all were served, Mr. Dulany, with military precision, gave the commands, "Hold Pippin! Lift Pippin! Bite Pippin!"

Having begun in military fashion, drills followed, with Dulany as captain and Francis Hopkinson Smith, the well-known painter and author, as lieutenant, and the name "Garde de la Pomme d'Or" was unanimously adopted.

A few months later, in June, 1861, the Garde de la Pomme d'Or first sang

"Maryland! My Maryland!" in the same house—afterwards referred to as "The Headquarters of Rebeldom"—after the Sixth Massachusetts Regiment was attacked, while passing through Baltimore on its way to Washington.

But let us digress for a moment and examine conditions leading to the inflamed state of mind of the Baltimoreans that resulted in the attack. It is unnecessary to go into discussions of slavery and secession. Both these matters were settled finally and for the best, it cannot be denied, when Lee surrendered at Appomattox on April 7, 1865.

Maryland as a State had long been divided on the question of slavery. In 1860, there were in the State about 84,000 free Negroes and about 87,000 slaves, most of the latter being in the counties along the Potomac River, and few in the vicinity of Baltimore. The prevailing sympathy of the State seems to have been with the Confederacy, though the issue was less concerned with the question of slavery than with States' rights. It is an open question, however, whether Maryland would have seceded even if the Federal government had not taken steps to prevent such a step.

Towards the end of February, 1861,

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Conflict Moved Poet to Write "Maryland"

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Lincoln was preparing to go to Washington from Philadelphia for his inauguration. The most direct route was by the Philadelphia, Wilmington & Baltimore railroad, but several days before Feb. 23, the day set for his departure, a rumor was started that there was a plot to assassinate the President, either in Baltimore or en route after his leaving Philadelphia. There seems to have been absolutely no foundation for the rumor, and investigation failed to bring to light any tangible proof of any such plot. The over-zealous officials of the railroad apparently magnified into a very grave thing what was only an unsubstantiated suspicion. Lincoln, therefore, instead of taking the route he was expected to take, came secretly into the city through Harrisburg, Pa., by another railroad, and when the Mayor of Baltimore arrived at the Philadelphia, Wilmington & Baltimore station to greet the President, he met only Mrs. Lincoln and her son, and was told that the President had come to Baltimore incognito during the night and was already in Washington.

This lack of confidence in the city, especially on the merest suspicion, created a most unfavorable impression not only in Maryland, but throughout the South, and Lincoln himself was later convinced that he had made a mistake and admitted as much. However, the railroad officials were still firmly convinced that the plot was on foot not only to assassinate the President, but to destroy the bridges on the outskirts of Baltimore, so a large force of workmen was sent to paint the bridges with whitewash mixed with alum and salt to render them fireproof. Thus was the temper of Baltimore put on the raw and it needed only the events of the following April to fan the smouldering resentment into a flame.

Steps were proposed by the Federal government to suppress pro-Southern sympathy in Baltimore, such as the suspension of the right of habeas corpus, suppression of newspapers and of the Confederate colors, all of which naturally increased the resentment of the State against the Federal government.

The Civil War Begins

The Civil War began, to all intents and purposes, with the firing on Fort Sumter in Charleston harbor on April 12, 1861, although there were no casualties on either side. Two days later, the fort surrendered, and on April 15, President Lincoln issued his memorable proclamation calling for 75,000 volunteers "to preserve the Union."

Virginia seceded on April 17, and North Carolina, Tennessee and Arkansas shortly after. Other states followed, but Maryland did not attempt to secede, although the balance of sympathy there was in favor of the South.

Feeling ran high in Baltimore. On April 18, two companies of artillery and four of infantry on their way from Harrisburg, Pa., to Washington had to march from one station to another across Baltimore. Mayor Brown, knowing the feeling of the citizens, issued an ordinance invoking all citizens to refrain from violence, and through the vigilance of Police Marshal Kane, disturbance of any serious nature was avoided. The troops, however, had abuse and insults hurled at them all along their route. A meeting of an organization known as the States' Rights Convention was held, protesting against the passage of troops through the city. One of the signers of a resolution drawn up to be sent to Lincoln was Albert Ritchie, father of the present governor of Maryland, of the same name.

Nevertheless, arrangements continued to be made to send Northern troops through the city, and the following day, April 19, just eighty-six years to a day from the firing of "the shot that was heard round the world," and which began the Revolutionary War, the first shots were fired in the Civil War.

Mayor Brown had repeatedly asked for information regarding the time of arrival of the troops from the North, but Felton, president of the P. W. & B. railroad, whose spy-scare had caused so much trouble two months before, refrained from sending any information on the subject, hence the Mayor of Baltimore was unable to take any steps to prevent mob violence, and hence the beginning of the war was precipitated.

The first regiment to be sent through by this route was the 6th Massachusetts militia, the members of which thought they were "enlisting for a picnic." They soon discovered their mistake. Ammunition was issued to them on leaving Philadelphia, but they were instructed to pay no attention to any insults and not to fire unless fired upon, and, even then, to fire at the individual and not indiscriminately into the crowd.

Arriving at President Street station in the south-eastern part of the city, the locomotive was detached from the train and horses hitched to the cars, as was

way to Washington. Mr. Davis was not even an American citizen, but an Englishman, although his sympathies were with the South. He and a friend had been to look at some property on the outskirts of the city and knew nothing of the brush between the troops and the mob, but, as the train full of Northern soldiers passed, he cheered for Jefferson Davis, and was instantly shot dead. This episode, entirely uncalled for, became a tremendous factor in unsettling conditions still further.

This, then, was the situation in Maryland. The local results were significant.

and Mayor Brown as well, were arrested at midnight and imprisoned first in Fort McHenry and successively in Fortress Monroe, Fort Lafayette and finally in Fort Warren.

James Ryder Randall, on various occasions, published accounts of how he came to write the verses of "Maryland! My Maryland!" While he was teaching at Poydras College, a young man of twenty-two, he rode one day, late in April, to the post office a few miles away on the Mississippi River. In his mail was a copy of the New Orleans *Delta*, in which the passage of the Massachusetts Regiment through Baltimore and its skirmish with the citizens was described in detail. Mr. Randall was very much moved by the account of the beginning of hostilities in his native state, and the following night was unable to sleep on account of his excitement.

He attempted to give vent to his feelings in verse, but with no satisfaction to himself. Lying on his desk was a copy of the Poems of James Clarence Mangan, among which, one entitled "The Karamanian Exile" impressed him very greatly. Opening the book, he re-read the poem and the metre became fixed in his mind, so he decided to cast his poem in the same form. The first stanza of Mangan's poems is as follows:

"I see thee ever in my dreams, Karaman!
Thy hundred hills, thy thousand streams,
Karaman! O, Karaman!
As when thy gold-bright morning gleams,
When lines of light thy hills and streams,
Karaman!
So thou loonest on my dreams,
Karaman! Karaman!"

Inspired by the appreciation of his pupils, Mr. Randall, after correcting his verses, sent them to the New Orleans *Delta*, in which he had read the account of the uprising, and they were published a few days later. The complete poem follows:

The despot's heel is on thy shore,
Maryland!
His torch is at thy temple door,
Maryland!
Avenge the patriotic gore
That flecked the streets of Baltimore,
And be the battle-queen of yore,
Maryland! My Maryland!
Hark to an exiled son's appeal,
Maryland!
My mother state! To thee I kneel,
Maryland!
For life and death, for woe and weal,
Thy peerless chivalry reveal,
And gird thy beauteous limbs with steel,
Maryland! My Maryland!
Thou wilt not cower in the dust,
Maryland!
Thy beaming sword shall never rust,
Maryland!
Remember Carroll's sacred trust,
Remember Howard's war-like thrust,
And all thy slumberers with the just,
Maryland!

"Maryland! My Maryland!" in a Recent Harmonization. Copyrighted by Hinds, Hayden and Eldredge, Inc. Used by Permission

the custom for the passage of trains through the city. A crowd had collected in Pratt Street, along which the cars had to move to get to Camden Station on their way to Washington, and obstacles were placed upon the tracks—a carload of sand and an anchor from a boat in the nearby harbor. In consequence, the troops had to detrain and march in a column up the street.

They were insulted in every possible way by the crowd which collected along the street, and, in spite of instructions, soon began to hurl back insult for insult. Sticks and stones were thrown, and then firing began, indiscriminately, into the lookers on. This was stopped when Mayor Brown and Marshall Kane appeared on the scene, but twelve persons had been killed in the meantime and a score severely wounded. Mayor Brown placed himself at the head of the troops for the remainder of their march to Camden Station.

A detailed account of this episode may be found in Mayor Brown's pamphlet, "Baltimore and the Nineteenth of April, 1861," which he published some twenty-five years later.

Killing of R. W. Davis

An incident which caused as much if not more feeling than this skirmish, was the shooting of Robert W. Davis by the same troops after they had left Camden Station, and were safely on their

May 12, 1924

Major Brown sent a committee of prominent citizens to Washington to petition Lincoln to see that no more troops were sent through Baltimore. No notice was taken at first of the petition, and accordingly the Fifth Maryland Regiment was sent to burn the bridges between Baltimore and Havre de Grace. On arriving at the various bridges, they found that the work had already been begun by private individuals. It is an interesting fact that this same Fifth Maryland Regiment was detailed during the late war to guard from destruction those same bridges, or the ones that have replaced them.

Lincoln, in a short time, saw the reasonableness of Mayor Brown's request, and no more troops were sent through the city. The Eighth Massachusetts Regiment, commanded by Butler of silver teaspoon fame, was dispatched by boat from Perryville on the Susquehanna to Annapolis. Butler entered Baltimore on the night of May 13, during a prolonged thunderstorm, and planted his cannon on Federal Hill, which commands the city on the south. He immediately issued proclamations as to a city under military law and was made a Major-General.

Numerous acts, utterly contrary to law, were committed in a high handed manner, all of which added fuel to the fire, and in the following September, thirty members of the state legislature,

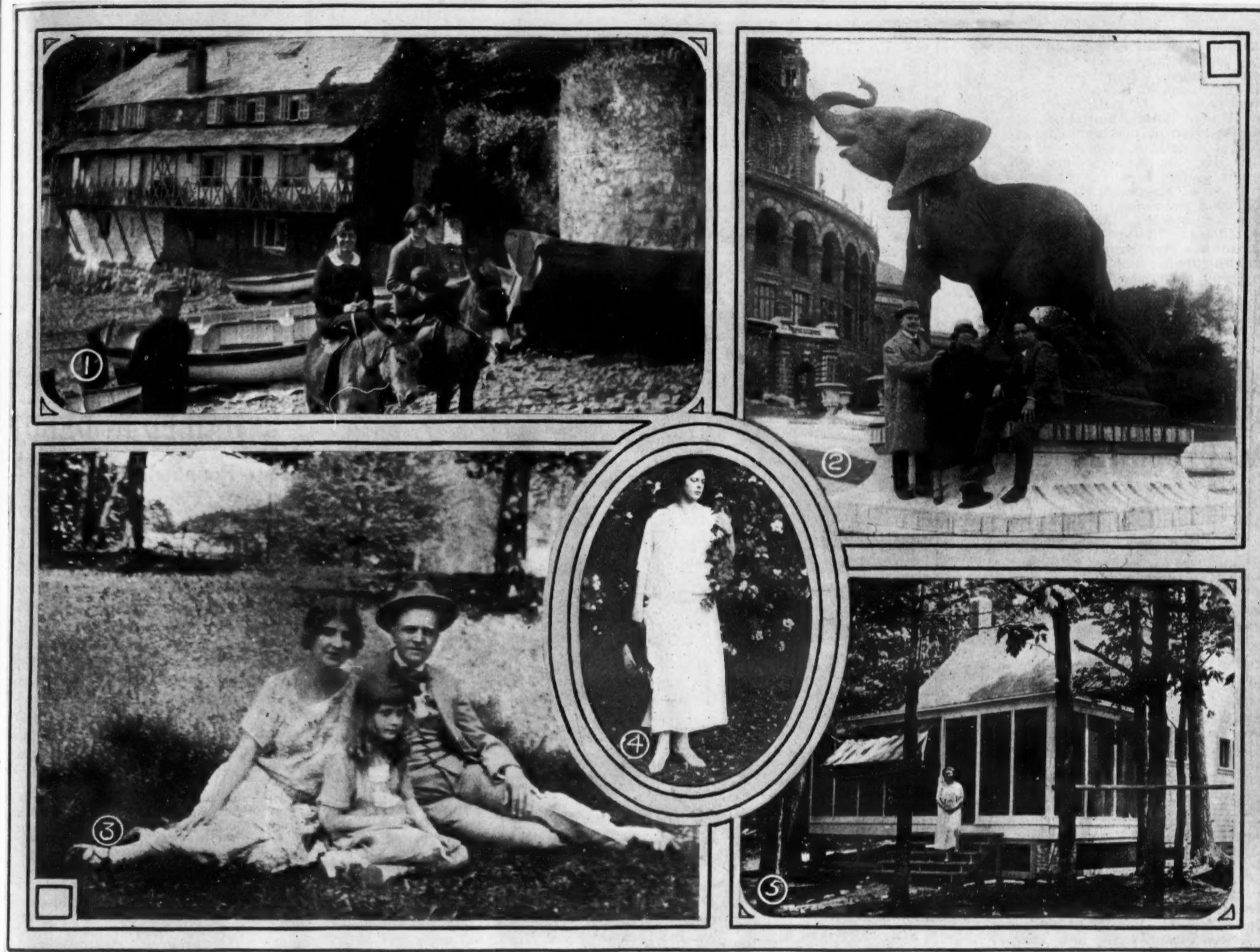
thou wilt not yield the Vandal toll,
Maryland!
Thou wilt not crook to his control,
Maryland!
Better the fire upon thee roll,
Better the blade, the shot, the bowl,
Than crucifixion of the soul,
Maryland! My Maryland!

I hear the distant thunder-hum,
Maryland!
The Old Line bugle, fife and drum,
Maryland!
She is not dead, nor deaf, nor dumb!
Huzza, she spurns the northern scum!
She breathes! She burns! She'll come!
She'll come!
Maryland! My Maryland!

The penultimate line in the sixth stanza was originally "And add a new

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Summer Lures Artists to Happy Vacation Spots



MUSICAL PERSONALITIES PASS THE SUMMER IN PLEASANT RETREATS

1, Mildred Dilling, Harpist, and Her Pupil, Marie Tonetti, Riding in Clovelly on the Devonshire Coast, Where They Are Spending the Summer; 2, Vera Janacopulos, Soprano, with Her Husband, Dr. A. Staal, Left, and Arthur Honegger, Modernist Composer, Right, in the Gardens of the Trocadero in Paris; 3, Cecilia Hansen, Violinist, with Her Husband-Accompanist, Boris Zakharoff, and Their Daughter at Bad Landeck, Germany; 4, Mabel Ritch, Contralto, on the Fashionable North Shore of Long Island; 5, Dorothy Miller Duckwitz at Her Studio Bungalow at Neahawanta, Near Traverse City, Mich., Where She Is Working and Playing

WHEN the season ends it is time to begin the next. If the artists go to Europe they stop in London and Paris, Berlin and Vienna for concerts, before they seek the quiet shores of Lake Como or the sylvan depths of the Schwarzwald. London has three opera companies playing, to say nothing of Gilbert and Sullivan, and Paris, besides the attractions at the two leading opera houses, is absorbed in a series of Mozart Festivals, which have drawn heavily on the ranks of the Metropolitan and Chicago companies. And the singers are not all. The recitals in the European capitals today are as numerous as those in New York in mid-winter. And the names are the same.

Since the musical development of America, the European season has changed. While artists tour from the Atlantic to the Pacific, Europe listens to its debutantes, to a few loyal souls bound, by circumstances or fear of the water, from crossing the ocean. Then, in May, the tide turns back, and Europe with open arms welcomes her artists, and ours, and the season begins. Somewhere off in a corner there are summer homes, homes of artists, that they can visit but a few months a year. There they go between concerts, for a day or a week or a month, to rest, to play, to

prepare the programs for next season. There they live far from the madding crowd, away from reporters and critics and managers, but they can't always hold off the photographers.

Mildred Dilling, harpist, is spending her summer in the little town of Clovelly, clinging to the cliffs of the Devonshire coast, famous for pretty milkmaids, at least, in the world of light opera. She rides a donkey up and down the steep paths from her house to the village and, when she is at home, plays her harp or shows some of her pupils who are with her, how she does it. Occasionally however, she likes to leave the rustic simplicity for a taste of city. Then she crosses the channel and catches the boat-train to Paris, as she did just the other day.

In a musicale at the Théâtre de l'Etoile, under the patronage of the Duchess de Rohan, Miss Dilling was an assisting artist. On the program with her were such Parisian celebrities as M. Vanni-Marcoux of the Opéra, Mlle. Marquet of the Comédie Française, Mme. Zambelli, première danseuse at the Opéra and Mme. Yvette Guilbert. Patronesses of the concert included Princess Georges of Greece, Countess de Behague, Princess de Broglie, Princess Kotchoubey, Princess Massagna Estradera, Countess de Noailles and the Duchess d'Uzes.

In Paris, as well as in America, Vera Janacopulos, Brazilian soprano, finds herself in the midst of a modernist group. She has a fine feeling for the work of the young futurists and she has developed the peculiar technic which is necessary to sing their works. She has

already given several concerts in Paris, all of them remarkable for their variety and novelty, and she is said to be planning an all-Stravinsky program for her next American season.

When she first went abroad Mme. Janacopulos heard the first performance of Arthur Honegger's great choral work, "Le Roi David," perhaps the biggest and most impressive thing that the young French composer has attempted. In New York, next year, the Friends of Music will sponsor the American première of "Le Roi David," and Mme. Janacopulos will be a soloist in it.

For Cecilia Hansen, the young Russian violinist, classmate of Heifetz and Seidel under Auer in Petrograd, this summer is an opportunity for a family reunion and a taste of home life. Although her husband Boris Zakharoff travels with her, as her accompanist, she was forced, last season, to leave her small daughter with her parents in Breslau. This year, since she knows and likes America and America knows and likes her, Miss Hansen will bring her daughter with her, and the Zakharoffs will establish a permanent residence here.

During the hot weather they are staying at Bad Landeck, a small, quiet watering place near Breslau, working and playing in the restful calm of the little German village. In September, Miss Hansen will give several recitals in Berlin, and then make a tour of the principal cities of Germany. If she has time, before the beginning of her American tour, she will also go to Finland, where she played for the first time outside of Russia and which started her on her

triumphant career in the Western World.

Mabel Ritch, contralto, who won distinction by singing four times with the Philharmonic last season, is now spending a quiet summer to prepare to break that record next year. Down on Long Island, near the Sound, she is resting and swimming and playing tennis and golf. And then, on cool days, she makes out tentative programs for next season and practises them. Surrounded by a group of friends, Miss Ritch is trying to remember only that it is summer along the fashionable North Shore and forget concerts and bookings and time-tables and all the million little things that worry her all winter.

Dorothy Miller Duckwitz, the gifted pianist, is summering in a little white studio cottage, near Traverse City, Mich., where she is dividing her time between the outdoor activities and arranging many programs which she will play next season. Miss Duckwitz has a group of her most talented pupils with her and she works with them daily, and supervises their studies so that they may not lose touch with their work during the summer.

Margaret Matzenauer Visits Her Father at Prague

Margaret Matzenauer, contralto, has completed her season in the Mozart Festival at Paris and her guest performances in opera in Berlin, and has gone to Prague, where she will visit her father for several weeks. Mme. Matzenauer plans to remain in Europe until late in September, not returning to the United States until her concert season opens.

Mail Aviator Plans Concert Tour by 'Plane'

THE concert tours of the future may be made by airplane, which possesses the advantage over rail and water for its greater speed. Instances where artists have been enabled to fulfill engagements by the use of this vehicle have become common. And now Wesley L. Smith, one of the pilots in the cross-country air mail service of the United States, has announced his intention of making a concert tour at some time by means of the air. Mr. Smith, according to a report to the New York *Evening Post*, is a "singer of promise" as well as a full-fledged engineer and ex-school teacher. He is quoted as follows: "Before long I'm going to take Mrs. Smith and a nice, smooth-running airplane and wing my way about the United States on a concert tour. I'm taking lessons now." Mrs. Smith, he adds, is an organist and a pianist, and so the prospects are for a series of joint concerts, with Pullman service through the ether!

BOSTON COMPOSERS ACCORDED HEARINGS

Works Are Features of "Pop" Concert—Symphony Ends Series

By W. J. Parker

BOSTON, July 5.—Agide Jacchia, conductor of the Boston symphony "Pop" Concerts, showed his friendly attitude toward the younger Boston composers by giving three of them a hearing at last Saturday's concert. The pieces played were an overture, "Durochka," by Margaret McLain; "Indian Dirge," by Irma Seydel, and a waltz, "To Perdita, Dancing," by Charles Repper.

The last week's series was devoted to special national music. Monday night a Polish program was given; Tuesday, Italian music was heard, Wednesday there was a Wagner program, Thursday an operatic program, and last night a request program was repeated.

The thirty-ninth season, and the most successful in point of attendance and appreciation, ended tonight with a program made up of works by Berlioz, Schenck, Strauss, Verdi, Delibes, Wagner, Lewis, Liszt, Jacchia and Grieg.

The "Pop" concerts were started in 1885 in old Music Hall, now part of Loew's Orpheum Theater, with the idea of playing high-class music at popular prices.

San Francisco Opera Engages Millo Picco

When he completes his present engagement with the Cincinnati Opera, Millo Picco, baritone of the Metropolitan, will fulfill an engagement with the San Francisco Civic Opera in August. Mr. Picco will return to New York in the fall to sing in the Metropolitan and in concerts.

Dusolina Giannini, soprano, has been reengaged for two concerts next season with the New York Symphony in Carnegie Hall. She will make her Cincinnati debut early in November with the Cincinnati Symphony under Fritz Reiner.

Elena Gerhardt, soprano, has been reengaged for recitals next season in Indianapolis, Chicago, Pittsburgh and Milwaukee. Her concerts in America will end on Jan. 15.

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Dancer Finds Ballroom Steps Destroy Inherent Grace of Talented Americans



Gali De Mamay, Russian Dancer, Who Intends to Select One Girl from Each State of the Union for Her American Ballet Company

CHICAGO, July 5.—"It is too bad the American girl bobs her hair," declares Gali De Mamay, the Russian dancer who has been a Chicago resident for a little more than a year. Woman's "crowning glory" is an essential element in the art of the ballet, she holds, for the classic lines the ballet cherishes are left unfinished and crude if the head is not graced with ample locks.

Otherwise the American girl is excellent material for the teacher of the art of dancing. She has a very definite talent for the dance, she is unusually beautiful, and she has much natural grace. America is, furthermore, vast enough to produce all types of womanhood, besides a great wealth of talent. While touring the country next October, Miss De Mamay intends to choose a girl from every State of the Union for her ballet company. The choice will not be made according to type, however, but according to ability, and the Russian dancer hopes to gather about her an especially able personnel which will both represent American womanhood, and boast striking gifts for an ancient art.

"There is only one thing which unfits the American girl for my profession," said Miss De Mamay, "and that is jazz music. I am not well acquainted with 'jazz' myself, for I am an artist. But I notice that the girl who enjoys dancing to the more eccentric style of ballroom music has invariably lost her inherent grace. Her actions and her style have become the opposite of what is necessary

to keep classic dancing free and supple and graceful, and it always requires special pains to remove traces of 'syncopation' in her work. It is like a concert pianist. Could he keep his art untouched if he played jazz? But no, a true artist would not play jazz on his piano."

Gali De Mamay and her husband, Thaddeus Loboyko, who is ballet master of her school and company and has staged for her nearly thirty ballets, were prominent in the Boston Opera Company, with which Miss De Mamay made her first American appearances. They had been engaged to come to America with Anna Pavlova, but Miss De Mamay was obliged to remain in Europe, and Mr. Loboyko came alone. Previous to that he had been ballet master of the Warsaw, Kiev and Petrograd operas and, besides his character work with Pavlova, was a member of Serge Diaghileff's famous troupe.

Miss De Mamay is a pupil of Lydia Nelianova. She was eager to dance from her childhood, when sight of Olga Sobieszczanska, Matilda Krzesinska and Katherine Geltzer roused her ambitions.

"I was sent to Moscow when I was quite young," she said. "It was far from home, but I was glad to go. I did not get homesick. I had to learn to dance."

After touring Russia, Miss De Mamay became a member of Diaghileff's Company, and has danced at the Scala in Milan, in Drury Lane and Covent Garden, London, at the Paris Opera, at Kroll's in Berlin, and in the great South American theaters.

Mr. Loboyko expressed pleasure in the report that Nijinsky was to come to America next season.

"If Nijinsky comes to America," he

TWO WEEKS' NOTICE IS ESSENTIAL

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said, "art will soar. I have never seen anything like him. There is no explanation for his great art, he is just a genius. But he is not solely a dancer, he is an artist, a musician. He is well built and graceful, he is modest and has the gift of acting. He is complete. And he is not a Russian, he is a Pole, and he is in the dance what Paderewski is among pianists."

Nijinsky's father was Mr. Loboyko's teacher. His praise of the famous Russian dancer was expressed at a special performance given for the press by these artists and their company. The program consisted of portions of the ballets and divertissements to be given on a countrywide tour next season, and included the Walpurgis Night, from "Faust," ballet music from "Carmen," "The Migration of the Swans" and "The Carnival of Pesth." The individual members of the ballet excelled in a smooth and polished technic of a remarkably mature sort, and the general ensemble had the skillful finish which has made the best Russian art so valuable and so enjoyable. Miss De Mamay's exquisite grace and delicate beauty, and some phenomenal technical skill were of especial pleasure to the audience.

EUGENE STINSON.

HAVANA ORCHESTRA HAILED IN DEBUT

Newly Founded Philharmonic Gives Concert Under Bâton of Nortes

By Nena Benitez

HAVANA, CUBA, July 5.—The first concert of the newly-organized Philharmonic Orchestra of Havana was given under the conductorship of the Spanish composer, Pedro San Juan Nortes, at the National Theater. Despite the short time that the orchestra had for training and rehearsals, the concert achieved marked success. The players were at their best in two works for string orchestra, Tchaikovsky's *Andante Cantabile* and Bach's Air from the Suite in D. A rather ambitious program included Mendelssohn's "Scotch" Symphony and the Scherzo from "Midsummer Night's Dream," Beethoven's "Egmont" Overture, and Liszt's "Les Préludes." The concert was the most important given here during the month of June.

Margarita Callejo, a young soprano from Porto Rico, gave a song recital at the National Theater early in the month. Her program was interesting, and included arias from "Mefistofele," "Madama Butterfly" and "Carmen." Songs in several languages, French, English and Italian, were given. Spanish works included "Anapola" by Pedro San Juan. A large audience showed much enthusiasm.

W. B. Kahn Will Join Frieda Hempel Abroad

W. B. Kahn, husband of Frieda Hempel, sailed for Europe last week Saturday. He will make a business trip to the Continent and will later join Mme. Hempel at her summer home at Sils Maria, Switzerland.

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A Snag Is Struck by the Directors of the Chicago and Metropolitan Operas—Germany Wages a New Operatic War Against the American Invader—Cargoes, Ships and California: A Real Yankee Musical Enterprise Fostered by L. E. Behymer—Singers and Their Parrot English—Puccini Again Proves a Certain Fact—The One and Only Secret of Jazz and Her Composers—Not Even Physician Can Save Performances at Polo Grounds—A Pianist Who Builds His Own—What Happened When Harold Bauer Met De Pachmann

Dear MUSICAL AMERICA:

When peace was signed between the Chicago Opera folks and the Metropolitan a few years ago most of us felt sure that the "operatic war," as our picturesque newspaper headliners termed it, had ended for good.

And as far as these two American companies are concerned all is still blissfully sweet and quiet. There is no sharp competition for singers, and certainly there is no out-bidding and manoeuvring for the other fellow's artists.

But a new enemy has poked his head over the horizon. Germany is out gunning—this time in the interests of her own German opera houses.

Hereafter, Messrs. Gatti-Casazza and Johnson will not have the whole continent of Europe to themselves when they go on their summer foraging expeditions.

With the mark stabilized, the home-grown opera magnates are determined to re-capture the artists lost to them during the past years.

I hear that the Chicago and the Metropolitan Opera Companies' scouts in Europe are receiving some rude jolts these days when they approach certain artists.

"Why sing in your New York or Chicago?" they demand. "We can make more money in Berlin!"

Of course, such a wicked remark is tough on our native opera directors, for it means that they have to wade in and out-bid their new competitors.

About six weeks before the Metropolitan closed for the season, a distinguished basso, Paul Bender, announced that he had received a call from Berlin. Inasmuch as his fees would be higher abroad, he would sing in Berlin—and he actually did quit our friendly shores for the sake of the extra emolument.

This little episode marked the beginning.

It looks to me as if our impresarios may soon feel obliged to jump the price of orchestra tickets another two or three dollars.

Competition comes high, you know.

A profane thought may enter the head of the untutored: why not allow the pesky German magnates to out-bid us, and thus give an opportunity to some of the singers now in our country to sing in American opera houses?

A noble idea, to be sure, but what about the actual supporters of opera in America? Will our grizzled dowagers tolerate a season of opera without a series of spectacular débuts of European singers?

I think not!

While our German friends are frolicking around to frustrate the American impresarios, an audacious Yankee plot has been hatched under the sombrero of the eminent Pacific Coast manager, L. E. Behymer.

Since the conspiracy to unleash the moorings of the British Islands and anchor them off the suburbs of New York we have heard of no saucier scheme.

* * *

Mr. Behymer intends to kidnap a whole German opera company, including the impresario, stars, chorus, *Fafner* and every other stick of scenery and props.

Honest. I heard the whole plot from the lips of "Bee" himself in Chicago about one o'clock one morning last week just after Mr. Behymer and party had adjourned from an arduous session of the National Concert Managers' Association.

We were in convention at the headquarters of Howard Potter at Edgewater Beach listening to Mr. Potter relate how Carl D. Kinsey had appointed him to the post of assistant at the Chicago Musical College.

Mr. Behymer had denied himself to reporters all during his trip from Los Angeles to Chicago, so I felt quivers of supreme happiness when "Bee" divulged his secret. Here is the plot.

* * *

Mr. Behymer will land in the ex-Kaiser's favorite Kiel. Now, Bee has been in communication with General Director Hartmann of the Charlottenburg Opera for some months and between them they have reached a definite understanding. The whole Charlottenburg Opera, humans, settings and everything, will be put in a big boat and shipped off to California. Saucy? That's only the half of it.

Under normal conditions it is not considered exactly good business judgment to pack off a whole opera company in a steamer and navigate half the globe for the sake of a few engagements. Behymer and a few railroad presidents wouldn't attempt to stage such a crude Odyssey.

No, to succeed they must effect an alliance between art and world-commerce in a unique fashion.

California needs certain raw products, let us say wool and the like. Behymer and his associate plan to ballast their steamer with a cargo of this description.

Thus they fully cover the prohibitive cost of transporting the company and accessories to America. When the operatic ship is ready to return from California (I purposely refrain from mentioning the names of rival ports, for I know my Californians) a cargo of profitable materials will be waiting.

The Californians believe this interchange of special cargoes will pay all the cost of transporting the Charlottenburg Opera to California. Of course, all the business details have been worked out, and tentative dates have been secured.

All that remains is the actual trip from Kiel to the far-flung coast of California. And there's where I become concerned.

How will Mr. Behymer's prima donnas and tenors stand this 8000-mile voyage? For even Mr. Behymer's Pacific Ocean becomes a bit ruffled at times.

* * *

New Yorkers don't like their opera in a baseball park—not even in the renowned Polo Grounds, the Metropolitan of such fields.

After a couple of performances of "Carmen" and "Aida," a much-advertised "season" came to a sudden end last week.

I hear conflicting reports as to the true reasons of this second failure of summer opera on these grounds.

Last year, you may recall, a similar enterprise was attempted by the same director. This year the performances came to an end for the simple reason, first, that the public evinced no interest; second, the funds were exhausted.

The broiling summer sun also contributed to the failure. It seems that the bleachers, true to their name, became so thoroughly hot during the day that the heat was retained in them until evening.

When the humble opera-lover arrived and attempted to sit down he would leap several feet in the air, for the temperature of his seat was about the same as that of a red-hot stove. Naturally, these injured souls lost interest in the performances.

A Brooklyn physician who put up the money to back the short-lived season, is said to be wearing a dazed and bewildered look these days. How money does fly! Twenty-eight thousand dollars and the medico did not even get decent space in the press for his philanthropy!

Viafora's Pen Studies of Celebrities



It Is Not the Fortune of Many Young Singers to Grow Famous Overnight, but This Bewildering Experience Was Dusolina Giannini's When She Sang as Substitute at a Concert of the Schola Cantorum in the Spring of 1923. An American by Birth, the Young Soprano Is a Pupil of Marcella Sembrich, and Has Recently Made Her First Concert Appearance in London with Phenomenal Success. She Will Be Heard in the United States Again in the Coming Season

If he were only a surgeon, he could easily slice out a few fees to offset his operatic loss. As it is, I suggest that the doctor administer a little laughing-gas to himself so he can feel at least a bit jolly over the dismal end.

* * *

Somehow I cannot find myself getting excited over the announced offer of a prize for a "suitable word to take the place of jazz."

The publisher who makes this generous offer will gain some deserved publicity, but I doubt if the world will gain a substitute for the "undignified" word jazz.

Anyhow, what's wrong with the word? Hasn't it brought eminence and wealth to a number of serious-minded musicians whose gifts might be otherwise unsung? Many a composer you know and I know has hitched himself to the shining star of jazz—of course for purely artistic reasons!

* * *

I always become slightly amused when I read the protestations of these gentlemen and their learned dissertations on the birth of a "new art form" in America. At least one American composer I know has a dozen fast-selling jazz opuses on the market. Does he use his own proud name on these wares? He does not. He preserves his name for appearance on the programs of symphony orchestras and chamber music ensembles.

Like Shakespeare's apothecary, these converted composers' plead poverty. The cruel truth of the whole jazz rage is that this form of dance music is a mint for all of its successful disciples.

* * *

The composer who follows this trade as a natural bent—I am not speaking of the high-minded composers who have become suddenly converted to this form—don't attempt to conceal the fact that they are writing solely for the elusive dollar; rather they will weary you, if pressed closely, with detailed reports of their royalty statements.

No, it wouldn't do to change the name. Chewing gum by any other name will masticate as well.

* * *

Let us pass to another phase of the syncopated trade. Psychologists and students from several universities of California took an orchestra into a motion picture menagerie at Los Angeles a few weeks ago with the idea of collecting scientific data. The savants determined to learn how certain types of music might react on various animals. So they experimented, with these astonishing results.

The soothing strains of a Strauss waltz put a Bengal tiger into a deep sleep. Noises which approximated laughing were emitted by the lions when they

heard the raucous song of a saxophone.

* * *

And here we come to the interesting part of this learned experiment. The animals which seemed to enjoy music of the jazz type were the baboons, the closest relative of the human race—that is, if we disagree with William Jennings Bryan.

Jazz numbers played by our scientists' orchestra lashed the tigers into fury. When a tune dedicated to a certain tropical fruit was played, our baboons began to dance in their cage. The Russian brown bear went into a mean state of tantrums when a solo was played for him by the leading saxophonist.

An elephant seemed entirely oblivious of the playing of the orchestra ensemble, shied when the bass viol was played, trumpeted in joy or anger at the roll of a drum, but appeared vastly delighted with the trombone. The mountain lions were indifferent to the program numbers, simply walking to and fro in calm contempt of the whole affair. Mary, the ape, took a quiet but sure interest in the music. She smoked incessantly throughout the whole two hour séance.

* * *

Puccini is wise. Instead of awarding the privilege to Milan, the astute Giacomo will permit New York to witness the world-prémière of his new Chinese opera "Turandot."

"Milan hissed my 'Madama Butterfly,'" explained the composer naïvely.

So Gatti-Casazza will again launch a new Puccini work. The last world-prémière of this composer, you will recall, was his triptych, "Il Tabarro," "Suor Angelica" and "Gianni Schicchi." The "Girl of the Golden West" was first produced by Gatti, you remember. These one-act bits have disappeared from the Metropolitan repertory. Not even the excellent comedy, the last-named opera, established these works in the favor of the New York public.

The production was successful in a general way; at any rate the audiences were large at the opening performances, and I presume that the royalties were satisfactory. At the time I heard vague reports that Puccini was dissatisfied with certain features of the performances.

Something more than a sudden dislike for Milan is behind the matter of Puccini's choice of New York. I suspect politics.

* * *

In young Italy, you know, there is a real political war raging. Not the harmless variety of Tweedledee and Tweedle-dum politics we Americans indulge in, but a genuine, heart-felt conflict.

Puccini is on one side of the political fence, Toscanini, head of La Scala, is

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

on the other. Politics and opera have always been closely allied in the land of Verdi. So, while the composer and the conductor were exchanging compliments, Signor Gatti-Casazza of New York came on the scene and walked off with the honors.

Again Puccini demonstrates that musicians are not necessarily dumb-bells as business men.

I am impressed by the widely published story of the Galesburg, Ill., pianist who was too poor to buy a piano and who, therefore, decided to build one for himself.

He devoted two years hard labor to the task, spending 3650 hours to assembling 5000 pieces of materials and parts. He had no special tools, but with his ingenuity he found means of casting brass and iron parts, and so he hammered, glued, carved, scraped and sawed until he had the instrument together.

He bought many sheets of wood for the case, using fifty-five layers in addition to the mahogany veneer. As there are ten parts to each piano key, he had to carve out with a knife 880 parts for this section of the keyboard alone.

When his baby grand was at last completed, Earle E. Olson, for this is the pianist's name, dedicated his instrument by playing, not the Hammerklavier Sonata, but one of his own compositions.

While I have a hearty respect for a pianist who can construct his own instrument, I think Mr. Olson might have found better use for his time by devoting the same 3650 hours to actual practice.

Anyhow, this pianist's achievement is unique. Not even Josef Hofmann, who

can build an automobile engine as easily as he can play a scale, nor Busoni, who also has a rare gift for mechanics, can match the deed of our Illinois musician.

The large and ever-growing band of singers who are trying to prove that English is a good singing language have a firm friend in George Bernard Shaw.

"What you ought to aim at," he told the English Association of London recently, "is to speak English that will be intelligible to foreigners. It is not sufficient for us to be intelligible to one another, because we are in the relation of the family to the parrot."

The parrot, Mr. Shaw said, learned words and phrases distinctly at first, but gradually modified them so that eventually they became unintelligible to all except those who heard the bird speak daily, and who, because of the gradual nature of the change, did not notice the difference in articulation.

"Parrot talk," he declared, "was not confined to parrots and was an example of the decay in language among human beings."

Slovenliness of speech, Mr. Shaw asserted (and of course the same applies to song), should be discouraged, for it tended to destroy the variety and music of language.

A "correct language," he said, "was another matter, and did not exist."

"Correct English does not matter so much now," he concluded. "You will have to get, say, a standard actor, whose English is absolutely unchallengeable, to set before people a standard and say: 'That is good enough. If you come within a certain distance of that you will be all right.'

I am grateful to Shaw for his stand against a standardized, one-pattern English. As he points out, there is really no precise form of correct English

which is to be used as the exclusive pattern and followed slavishly by all the population. There is no linguistic National Board of Weights and Measures.

For years, I have been tortured by well-meaning souls, perhaps natives of Massachusetts or Ohio, who would insist that their own laboriously acquired "London" English was the one and only correct form.

Of course, many English people of culture use their language in a truly enchanting way; clear, well-articulated words, pleasingly intoned—but for that matter I know natives of Alabama, California and elsewhere whose English enunciation is equally pure and appealing.

The singer who uses an affected British Isles English is the worst foe of the vernacular. I blame certain of our vocal teachers for this widely-sung brand of English.

The same offenders will articulate their Italian, German, and French text quite well, for the simple reason that they have been assiduously drilled with vowels and consonants, but when it comes to their own language—well! English is their mother-in-law tongue.

We could speed the movement for better English by enlisting the services of those mechanics of speech, the phoneticians. At present, these experts are a much neglected and misunderstood people.

Let us give these speech-menders a chance.

* * *

No musician can ever forget Vladimir de Pachmann's spectacular re-entry into America last season.

I don't suppose any pianist, not even Paderewski in his flaming days of youth, attracted wider attention or caused more comment. For the veteran pianist had the knack of saying things which captured the imagination of city editors.

De Pachmann confessed freely that he was the only living pianist of any real consequence. He had discovered the royal secret of piano-playing, so he confided to reporters, and therefore he, de Pachmann, was really the only living master. He went so far as to mention names, with much damaging results to the reputation of virtually every pianist of note.

Naturally, not all the pianists took kindly to his observations on their technic, mentality and artistic standing. In fact, most of them disagreed with him most violently. But de Pachmann went on a triumphal tour over the country playing recitals and giving out interviews. In fact, I might say that he even gave out interviews during his recitals, for you know de Pachmann has the habit of performing monologues while at the keyboard.

Only a short time ago de Pachmann encountered Harold Bauer.

Bauer was greeted so cordially by de Pachmann that he was taken aback, for naturally de Pachmann had specified Bauer in his newspaper interviews last winter.

"Won't you have luncheon with me, Bauer?" invited de Pachmann.

"Why, thank you, yes," replied Bauer. "But how is it that you act so cordially toward me when you have abused about every pianist in the whole world—and even invite me to lunch with you?"

"Oh, you," said de Pachmann, waving his hand absent-mindedly, "I don't consider you a pianist."

The point that Bauer tells this little anecdote on himself is the best proof of his uncanny sophistication and humor, says your

Mephisto

From Newsboy in Barcelona to Opera Star

Hipolito Lazaro, Spanish Tenor, Has Had Romantic Career—Created New Rôles in Works by Mascagni and Others Since He Sang at Metropolitan Opera

—Will Make Concert Tour of America in Fall



ROMANTIC career had its start when the voice of a little newspaper boy echoed through the streets of Barcelona. The same voice later led its owner to the great lyric theaters of the world to sing before crowned heads and received the commendation and honors of princes. Such has been the life of Hipolito Lazaro.

The noted tenor a few days ago returned to New York, after an absence of three years, to give a Carnegie Hall recital. He came by way of Cuba, where he sang, in the notable opera season at the Teatro Nacional in the late winter, some nine of his favorite rôles. En route to the metropolis, he stopped to give a concert in Tampa, and remained to give four.

The New York visit of Mr. Lazaro was somewhat hectic, for almost immediately after his concert he was off to Cuba to give another program for the concertgoers of Havana. The music festival arranged for Brooklyn in the middle of this month recalls him to the United States. After that, he plans to make his home in America, at least for the present, and to embark on an extended concert tour next fall.

"You have heard that I am invited to sing the tenor part in Giordano's new opera? Yes, that is true," said Mr. Lazaro in a conversation at his hotel a few days ago. "It is called, as you know, 'La Cena delle Beffe,' or 'The Fool's Banquet,' and it is a musical setting of Sem Benelli's thrilling play, 'The Jest,' that was produced with so much success in New York. The news was cabled to me by the Italian impresario, Lusardi. The première is to be at the Scala in the coming season. Shall I accept? That is still to be decided. I have other operatic offers from Spain



Mr. Lazaro, as Depicted by the Pen of Massaguer

and Cuba, but I think that I should prefer to sing in America, and the prospects are that I shall.

"What have I done since leaving the United States? Many things! I went back to Europe in 1921, especially to sing in Mascagni's 'Piccolo Marat' in its first performance in Rome. The composer had told me during his visit to America several years ago, 'You must come back to Italy to sing the title part, because it was written especially for you.' I did find it a congenial rôle, though the interpretation of the character is not an easy one. Little Marat is enrolled in the army of the French Revolution as a boy, and later takes the share of a hero in the stirring times that follow. Of course, there is a love interest in the plot, the heroine's rôle—that of Mariella—is a very dramatic one. I think the music is more successful than some of Mascagni's

recent works. It had a good reception in Italy and in South America, where I sang it later."

Hailed as Successor to Gayarré

Besides his assumption of brand-new parts—including those in Romano's "Fedra" at the Costanzi, and a Spanish work, "Yolando" by Arregui, at the Madrid Real last year—the tenor has sung in many of the familiar operas with which his name was associated during his engagement at the Metropolitan Opera several seasons ago.

"The Press Association of Madrid was very kind to me at a performance of 'Favorita' last season," said the tenor. "After the performance its members presented an engraved gold tablet describing me as 'the true successor to Gayarré.' I considered this a great honor, because in my student days, before my operatic career was really started, I was an admirer of this Spanish artist. And a few years ago I took lodgings in the very same house in which he had lived.

"I remember the performance that marked Gayarré's departure from the stage. It was very tragic. He had been ailing for some time, though he bravely attempted to go on with his operatic work. He sang that night, I remember, a high B, and when he reached it, his luscious tenor voice broke. The audience was horrified. 'I will sing no more,' he said. 'It is the end.' He made a sign for the orchestra to repeat the aria, and again the tone failed. After the performance many remained, and Gayarré tried that note again and again, while the audience was hushed as if with a national tragedy. So great a hero was this singer. He died soon after, and many thought it was of a broken heart."

Holds Military Decorations

Besides the Order of Knight Commander of the Italian Crown, Mr. Lazaro counts among his treasures several decorations received from the Spanish Government. One of these is the Order of the Crown of Alfonso XII, father of the present monarch, and is a decoration for science and art, which no other



Hipolito Lazaro, from a Studio Photograph

singer is said to possess. But above all these he values his collection of war medals, for these were won not amid the glitter of the opera stage but on the bloody battlefields of Morocco. It was during the revolt of the Moors in 1909, the period known in Spanish history as the "Tragic Week," when the rebels fortified their mudhouses in the country of the kabilas. Terrible fighting went on here between the black-skinned men of the South and the Spanish troops, and for his service during three years, the singer received the Order of Military Merit, an enamelled cross surmounted with the King's head. It was during this campaign that the singer's voice attracted the attention of his comrades and the commandant. The latter secured his release, and some kind friends paid his way to Italy to study. Mr. Lazaro's operatic career began when he was engaged to sing important rôles at La Scala.

This spring, the singer spent several months at "Marimon," the sugar plantation of his wife's father in Cuba. His little daughter, Orlando, was born in New York during the singer's previous engagements here five years ago. His recent Cuban tour included fourteen concerts, and he sang the leading tenor rôles in "Huguenots," "Favorita," "Aida," "Gioconda," "Rigoletto," "Tosca," "Africana," "Trovatore" and in Arrieta's popular opera, "Marina." His répertoire includes forty-two parts.

R. M. KNERR.

What Is the Solution?—Managers in New York State Believe United Efforts Would Remedy Concert Evils



HE education of children, who will form audiences in the future, and greater unification of interests are urged in commentaries on the concert situation received from cities in the State of New York. Rochester is in the unique position of being without cancellations for several years. In Albany there is felt a need for a new auditorium. One writer, in adding to opinions received since MUSICAL AMERICA began, in the issue of March 15, a campaign to find a solution of concert-giving difficulties, claims that radio is "the best friend the manager ever had." Another advances the view that radio must have an adverse effect upon concert-giving.

Many concerts were given in Albany last season but chiefly under private auspices, according to Ermina L. Perry, representing the Music Teachers' Association in that city.

"Only two cancellations were made," continues Miss Perry. "No reasons were given, but I assume the local manager did not feel they would be financially successful. I think good judgment has been shown, and I do not know of any 'cut throat' competition."

Albany is also without speculative, "fly-by-night" managers, and Miss Perry adds:

"So far as I can determine, by reading what goes on in other cities of the same size, I do not see any public lack of interest in music. Our city has as many concerts as it can afford, but not too many. The old saying that 'too much of a good thing is good for nothing' may be in danger of coming true musically, so far as the development of new territory is concerned. What with radio, phonographs, pupils' musicales, club and private concerts, church affairs, movies, etc., one feels it would be good to listen to something else occasionally. Many places have very little music, but I do not know that they are capable of further development. Very possibly the opening of new territory would lessen present congestion in the general field."

Rental of Hall Is Factor

Miss Perry does not complain that there are too many artists. On the contrary, she claims no artist of worth is paid too much for his work. But she speaks of the rental of a hall as a great factor, as Albany has no civic hall and large theaters are expensive. Local managers are "most businesslike," in her opinion, and she does not believe clubs are more reliable than local agents.

"No, indeed!" replies Miss Perry to the question: "Is the concert course preferable to individual concerts?" Her summary is that a civic hall would aid in solving the problem.

"I have often wondered," she ends, "if it would not be a good plan to run concerts the way movies are run, so that people could go in for a fair price and go at any time."

Meetings of all persons at all interested in the subject are advocated by Elmer A. Tidmarsh, conductor, of Albany, who says:

"I believe the main trouble lies in the fact that the public is given more than it can absorb. This opinion is reached after consideration of the general attitude toward concerts given by local enterprises such as choruses. If all those interested could get together, dates could

be divided. Much cooperation is received from booking managers. I do not see how over-selling is possible. I do not buy what I do not want. Nor do I think over-booking retards the opening up of new fields, but perhaps the country has too many concerts."

More Unity Is Urged

There is new territory to be developed, Mr. Tidmarsh affirms, and he thinks that perhaps exploitation of this would relieve the pressure in fields already being worked. He complains that artists' fees are too high in most cases, but is firm in his contention that there are not too many artists of the right kind. Nor are there too many local managers, is his belief. The local managers are businesslike, but Mr. Tidmarsh avers their methods could be improved by an educational campaign. Clubs, however, he finds more sure financially than some local managers.

"Lack of cooperation is what is wrong with the situation in general," Mr. Tidmarsh claims. "General business depression has also had an effect on the musical season, and rentals for auditoriums are too high."

Speaking as music chairman of the Albany Women's Club, Louise B. Haefner asks:

"Why don't some of the booking managers who sell us artists give us a list of suggestions and rules to follow? We have been successful so far with engaging artists, but there must be a routine whereby we would not have to button-hole everyone we meet and force them to buy tickets.

"The radio I consider the best friend

the manager ever had. It is educating people to good music as nothing else ever has. Did phonograph records hurt artists' sales? I don't believe the best artists will ever be hurt by radio."

Rochester Does Not Cancel

No cancellations in Rochester for two years or more is the unique report of James E. Furlong, concert manager there, who takes this fact as proof that there is no lack of interest in music on the public's part. He complains, however, that some booking offices do little to help. As to over-booking, he says:

"It evidently doesn't matter to the booking bureau. It's for the local man to take care not to over-buy."

Mr. Furlong finds too many artists of the order who do not draw their fees and local . . . adding that many artists have maintained the high fees adopted in war time.

"Any educational move to introduce improved business methods among local managers would, I believe, amount to nothing," Mr. Furlong goes on. "Each must learn to act for himself, according to existing conditions. A system of guarantees could, of course, be tried out anywhere. Its success would depend upon the local manager and the field he had to work in. In many cases I should say that clubs are more dependable than local managers. Concert courses, when first introduced, have to be well tried out. Two or three years, or more, may be necessary to get such a course established on a prosperous basis, and attractions having a popular appeal are most necessary."

Rochester has escaped business depression during recent years, Mr. Furlong relates. Bad seasons, he declares, result from unwise bookings and an effort to make the public accept what is not interesting to the public mind. Radio broadcasting must surely have an adverse effect on sales for concerts, he adds. Very fine cooperation has always been received from the Rochester press.

"There is nothing in particular wrong with the situation as a whole to the local manager, who selects competent artists capable of drawing their fees in addition

to a fair profit to the manager," is Mr. Furlong's decision. "But of course the number of concerts must be in proportion to the size of the city and to its concert-going population."

Would Train the Children

A solution of the problem, in the judgment of Arthur M. See, concert manager, would be to educate children in public schools, who will form the audiences of the future. The schools are the places in which the most effective and permanent work can be done, he maintains.

"Vast progress is being made in some sections of the country now," he continues. "A real and intelligent desire to hear good music must be aroused by such a process, and not rest upon an artificial basis of curiosity or vanity—as is the case today."

A condition of cut-throat competition among local managers existed before so much activity was centered in the Eastman School and Theater, Mr. See says. As to public interest in music, Mr. See reports:

"The public response to our many musical offerings has been far beyond our expectations, but our present situation is somewhat unique. We receive splendid cooperation from all managers. Although over-selling is often done, it is a bad policy for local and booking managers, as the reaction affects both. Over-zealous selling is unwise. I believe there are more concerts in some communities than the public can absorb until a greater appreciation is established. Over-booking may retard the development of new territory, as the public cannot be forced beyond a certain point. I do not know of any such territory, however, and I doubt if working it would lessen the pressure in older districts, as the largest percentage of concert-goers is in the thickly populated sections."

Advocates More Education

There are far too many artists in every line, believes Mr. See, but very few great artists. In general, artists' fees are so high that the average manager cannot break even, he contends, adding that too many local managers consider the concert field a place in which they can quickly gain riches.

"There are too many local managers," Mr. See continues, "and in general they are not businesslike. An educational move to bring about better methods would greatly help. It would be difficult to persuade some business men to back contracts, but it could be done. Some local managers are less to be relied upon than clubs in the detail of finances. The manager prefers the course to the individual concert, as the sale for the series gives him a working capital. Civic music permits of a greater general interest and reduces the cost of a concert to the individual. I doubt the effect of radio either for or against concert-going. The press in Rochester gives most generously of its space. Criticism, if intelligent, helps."

Conditions in Syracuse

Managers who have gone into the concert business to make money have suffered many cancellations and disappointments, according to Dean Harold L. Butler, College of Fine Arts, Syracuse University. Educational institutions and clubs have generally kept their con-

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

Challenges Teacher's Statements

To the Editor of MUSICAL AMERICA:
Two letters published in the "Open Forum" column have been of particular interest to me, one by F. G. Stowe in the issue of June 14, and one signed "A Teacher" in the issue of June 28. Mr. Stowe, a young singer, has evidently suffered considerably at the hands of incompetent teachers and sets forth in an interesting manner his belief that vocal teachers as a whole have failed in their efforts to evolve a system of vocal study which is practical and which would enable singers to cope with their various difficulties without their having to seek fresh advice every time a new song is attempted. He further draws attention to the custom in which even supposedly routined singers indulge, namely having to be coached when new songs are attempted and, in fact, he gives both vocal teachers and coaches excellent food for thought.

Stung by Mr. Stowe's reproaches, "A Teacher" comes to the defense of the profession of teaching singing, modestly requesting that his name be withheld in order that he may not be accused of boasting. This, however, is unwise, for a teacher who can perform the miracles described in this letter owes it to the singing world to proclaim himself and should by no means remain anonymous. To be able to banish serious vocal difficulties in four lessons is a feat which few teachers will feel themselves able to accomplish, and those of us who live in ignorance should be informed where such wisdom can be found.

"Head Resonance must be cultivated and the tongue depressed." As far as I have been able to ascertain, the head, even that of a singer, is largely filled with brain, the available resonance space being limited to nose, mouth and pharynx. Head resonance is therefore an ambiguous and misleading term. The statement that "most teachers of repute agree that the tongue should be depressed as much as is possible," is pure nonsense. If "A Teacher" requires proof of this, let him depress his tongue and then sing the vowel "E." Mr. Stowe is to be congratulated upon his courageous and forceful letter: "A Teacher" to be commiserated upon his so-called defense. The vocal profession is embarrassed, certainly not defended by the publication of such a letter.

WILLIAM A. C. ZERFFI.
New York, July 1, 1924.



Dupré at Notre Dame

To the Editor of MUSICAL AMERICA:
The recent resignation of Marcel Dupré, famous French organist, from his post as Organist at Notre Dame Cathedral, Paris, gives us the opportunity to clear up a misunderstanding regarding this connection which has existed in some quarters both here and abroad.

The facts are as follows: In 1916, M. Louis Vierne, Titular Organist of Notre Dame, was obliged to retire from his post, owing to ill health, and requested Marcel Dupré, his pupil and friend, to take his place during his absence. This M. Dupré did, playing regularly at Notre Dame without title until 1920.

In 1920 M. Vierne returned and, desiring to retain M. Dupré with him at Notre Dame, requested Cardinal Dubois to create a new title for M. Dupré in recognition of his invaluable services during the four preceding years. This title "Organiste au Grand Orgue de

Notre Dame de Paris" (or Organist at Notre Dame), was gladly bestowed upon Marcel Dupré by the Cardinal as the result of M. Vierne's personal request. When Marcel Dupré came to America in 1921 to assist in the inauguration of the New York Wanamaker Auditorium Concert Organ, he was announced by his proper title of Organist at Notre Dame Cathedral, Paris, and the Auditorium programs explained fully the distinction between the respective titles of these two eminent artists. Notwithstanding this perfectly plain statement, a few persons at that time questioned M. Dupré's right to the use of any title whatsoever connected with Notre Dame. In reply, we quoted M. Vierne himself as our authority, an explanation apparently satisfactory to M. Vierne, who permitted Marcel Dupré to use his proper title during American and European tours from 1921 to 1924 without question.

Nevertheless, early in 1924 a letter from M. Vierne was published in the London *Musical Times* saying in effect that he (Vierne) was the only organist who had the right to use a title connected with Notre Dame Cathedral in Paris, terming those who had been using such a title "imposters." In March, 1924, there appeared a similar statement (omitting the word "imposters") on a program given by M. Vierne at Salle Gaveau, Paris.

This surprising and extraordinary action came to the attention of M. Charles Marie Widor, secretary of the French Institute, eminent composer and organist and teacher and friend of both M. Vierne and M. Dupré. M. Widor immediately wrote a letter to Marcel Dupré, the English text of which follows:

INSTITUT DE FRANCE

March 17, 1924.

"My dear Dupré,

I have been sent some clippings from English papers which are apt to lead to rivalry two men whose profession it is to deal with harmony. To what purpose?

The facts are as follows: Vierne has been Organist of Notre Dame since 1900, I believe. From 1916 to 1920, you filled his place thus keeping his post open. The 'Archipretre de Notre Dame' as a fair acknowledgment of the services you rendered in these tragic years conferred on you the title of 'Organist at the Great Organ.'

What is the object of such articles? I fail to understand.

Yours sincerely,

(Signed) WIDOR."

The above statement establishes the good faith and sincerity of Marcel Dupré and his management, and we trust it will silence any further controversy regarding a matter which from the beginning has been of small importance.

ALEXANDER RUSSELL.
Concert Director Wanamaker Auditorium and Mgt. Dupré tour.
New York, June 30, 1924.



Says Artists Need Union

To the Editor of MUSICAL AMERICA:
I've been reading the statements of managers and others in your weekly discussion "What Is the Solution?" in regard to the concert situation. Often it is said that artists charge more than their box-office drawing powers warrant. I have fulfilled many professional engagements in the last few seasons. If anything, I think that the artist is ground between two millstones. He is under the pressure of competition and must keep his price down as much as

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he can, or the manager won't buy his services. On the other hand the cost of travel and hotels is so high that he has little enough left after he pays his manager's commission.

If prices are anything, I think they are too low for the average artist. I personally know of a case where a famous woman pianist gave a recital in New England for the insulting fee of \$250! She didn't have to take the engagement, of course, but it was tempting because she could go to the place in a

few hours' journey from New York. Another instance: one of the Metropolitan's leading male singers gave a concert in Philadelphia for about the same fee.

Now, my point is that, though it may not hurt these artists' prestige to do this occasionally, they indirectly lower the whole tone of the market and do real injustice to singers not so well known as they, who, as a result, must perform for almost nothing! I think there ought to be an organization for artists somewhat like the Actors' Equity Association, which numbers among its directors stars like Ethel Barrymore. We professional musicians must unite against attempts, whether innocent or not, to cheat us of our rightful wage. ONE WHO TOURS.

New York, June 29, 1924.

Music Teachers Active in Cleveland

CLEVELAND, July 5.—The following list of teachers active in this city supplements the information contained in MUSICAL AMERICA'S GUIDE for 1924.

Adams, Almeda, C., Frederick Bldg., voice.

Alexander, Caroline Hudson, 9400 Euclid Ave., voice.

Becker, William A., Rocky River, piano.

Blanchet, Milan S., 9810 Euclid Ave., piano.

Bonnano, Raoul S., 1867 E. 90th St., voice.

Carnahan, Franklyn, 3226 Euclid Ave., piano.

Clemens, Charles E., The Arcade, piano, organ and harmony.

Colson, William B., 6719 Euclid Ave., organ and piano.

Dawe, Charles D., 3226 Euclid Ave., voice.

De Harrack, Charles, 3226 Euclid Ave., piano.

De Lone, Loretta, Fine Arts Bldg., harp.

Douglas, Edwin H., The Arcade, voice.

Duggan, Alice Shaw, 3226 Euclid Ave., voice.

Elandi, Rita, 1974 E. 71st St., voice.

Emerson, George G., The Arcade, organ and piano.

Florio, M. E., 3226 Euclid Ave., voice.

Fouts, Zoe Long, The Arcade, voice.

Heydler, Charles, Frederick Bldg., cello.

Jones, Lucretia B., 1852 E. 101st St., piano.

Kraft, Edwin Arthur, Trinity Cathedral House, E. 22d St., and Euclid Ave., organ.

Lane, Thos. Wade, 6523 Euclid Ave., voice.

Logan, Walter, 3226 Euclid Ave., violin.

Marcosson, Sol., 3226 Euclid Ave., violin.

Rader, Winifred, 3226 Euclid Ave., piano.

Ringwall, Rudolph, Frederick Bldg., violin.

Robeson, Lila, The Arcade, voice.

Rogers, James H., Frederick Bldg., piano and organ.

Rychlik, Charles, 4720 Broadway, violin.

Saal, William, The Arcade, voice.

Sadlier, Francis J., The Arcade, voice.

Samuel, John O., The Arcade, voice.

Sapp, Ralph Everett, The Arcade, voice.

Smith, Wilson G., The Arcade, piano.

Stair, Patty, Frederick Bldg., piano and organ.

Helen Stanley Is Reengaged for Philadelphia Opera

Helen Stanley, soprano, who sang with success with the Philadelphia Civic Opera last season, has been reengaged for leading parts next year. She will sing in "Butterfly" and "L'Amore dei Tre Re." Conflicting concert engagements, however, will prevent Mme. Stanley from taking part in the opening performances.

Thomas J. Kelly Pupils Give Program at Cincinnati Conservatory

CINCINNATI, July 7.—Thomas J. Kelly, member of the faculty of the Cincinnati Conservatory, presented his pupils in the first program of the summer session on the evening of June 23. The program was well chosen to reveal their vocal abilities and included a group of songs by Herbert Greer French, local composer, sung by Grace Record. Others who took part were Dorothy Benner,

Marion Lindsay, Norman Fehl, Margaret Powell, Lyda Darlington and Mary Towsley Pfau, a member of the faculty, who achieved a fine success in a group of lyrics from the Greek, set by Edward Ballantine. The accompanists were Arlene Page and Grace Woodruff.

WILL TEACH CONDUCTING

Vladimir Shavitch to Hold Classes in Syracuse University

SYRACUSE, N. Y., June 28.—Dean H. L. Butler of the College of Fine Arts, Syracuse University, announces that Vladimir Shavitch, recently appointed conductor of the Syracuse Symphony, has been engaged to take charge of classes in conducting at the University next year. Both regular and special students will be admitted, and work will cover the theory and practice of orchestral and choral conducting. In order that local orchestral leaders may take advantage of this opportunity, at least one class will be held in the morning. The first class will open Monday, Oct. 6, and continue for ten weeks.

Tina Lerner, who had an outstanding success as soloist with the orchestra last spring, has been engaged for two master classes in piano technic and repertoire at the College of Fine Arts. The first will open on Oct. 6, and continue for six weeks. The second will be held in the spring of 1925. In order that all who wish may benefit by Mme. Lerner's instruction, playing and listening students will be admitted to each class, which will consist of a two and one-half hour session in the afternoon. Five playing students can attend, each receiving thirty minutes of individual instruction, and a limited number of listening pupils may also be present.

Charles Massinger Will Sing with Minneapolis Symphony

Charles Massinger, a young American tenor who has sung with the Paulist Choir and in "The Impresario" under William Wade Hinshaw, has been chosen by Henri Verbrugghen for a performance of Beethoven's Choral Symphony with the Minneapolis Symphony next season. Mr. Massinger has also been engaged for a recital at the University of Pennsylvania on July 16, and will give a recital in New York next season.

New York Celts Plan Social Center

A movement to consolidate the different Irish, Scotch and Welsh societies in New York and to erect a building for an artistic, social and athletic center, was started at a recent meeting of a number of Irish societies at the headquarters of the Celtic Fellowship. A temporary organization was formed to further a campaign for membership extension. The tentative plans include a building with clubrooms, an art museum, studios, an auditorium, gymnasium, lounge rooms, swimming pool and class rooms.

Paul Whiteman to Lead His Orchestra in Stamford and Patchogue

Paul Whiteman and his orchestra will interrupt their rehearsals in New York on July 17 to give two concerts at the Patchogue Theater, Patchogue, Long Island, and one concert the following day at the Armory in Stamford, Conn.

Young Musicians Heard in Flint

FLINT, MICH., July 5.—After giving individual recitals, Bonnie Long Thomas, Edith Johnson, and Verna Brackinreed, recently appeared in a joint graduation piano recital at the Baker Conservatory. F. A. Protheroe, who is also a member of the Detroit Conservatory, presented fourteen of his voice pupils in recital. Both programs were attended by appreciative audiences. EMILY G. HIXON.

July 12, 1924

MUSICAL AMERICA

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WEEKLY SURVEY OF EUROPE'S MUSIC

American Artists in London Halls

LONDON, June 20.—There are almost as many American musicians in London now as American plays, and they are equally popular. Richard Hale, Dusolina Giannini, and Reinald Werrenrath, Mary Lewis, Madeline Keltie, Louise Lund and Alfred Piccaver have been acclaimed in concert or opera. Yolanda Méró has appeared again in recital with success. The Fisk University Singers, in their program of spirituals, provided a new element in concert fare. Vladimir Shavitch of the Syracuse Symphony conducted the London Symphony, and then, to uphold the honor of England, there were Ethel Leginska, Myra Hess, Katherine Goodson and Lionel Tertis.

The Fisk University singers, James A. Myers, Carl Barbour, Horatio O'Bannon, Ludie Collins and Mrs. James A. Myers, created a sensation equalled only by the concerts of Roland Hayes. The first Fisk Jubilee Singers came to England in the "Sixties" and the memory of them has remained. The beauty of the spirituals and the perfect harmony of the singers moved an audience at Aeolian Hall to a demonstration of its appreciation.

Richard Hale, American baritone, at his first concert in England, offered a program which revealed taste and discrimination. His songs were effective but it was in the arias that he revealed his power and versatility. After the "Credo" from "Otello" the audience and the critics expressed a desire to see him in the opera.

Dusolina Giannini's triumphal début, which has already been reported in the cables, immediately established the young singer here. Her program, which she sang with artistry included "Die Ehre Gottes," Verdi's "Pace, pace mio dio," and a group of Italian and Spanish folk-songs which completely captivated her audience.

Vladimir Shavitch gave, what is now called in London, "a conductor's recital" with the London Symphony at Queen's Hall. In his leading of the Tchaikovsky Fourth Symphony, he showed skill and force and a fine rhythmic swing. The soloist was Josef Hofmann, in the Beethoven Concerto in G, which he played with his usual brilliance.

In opera several Americans have won outstanding success. Alfred Piccaver, of the Vienna Opera, was one of the principal singers at Covent Garden. As the Duke in "Rigoletto" and Cavaradossi in "Tosca" he created something of a stir. Mary Lewis, who substituted for Maggie Teyte in "Tales of Hoffmann" at the British National Opera and won success has followed it up with a delightful performance of "Musetta" in "Bohème." Madeline Keltie

Jazz Invades London Concert Hall

LONDON, June 20.—Following the American acceptance of jazz concerts in the halls of serious music, the Golder's Green Branch of the British Music Society offered a concert called "A Synopsis of Syncopation," to demonstrate the evolution of jazz from the most primitive forms to the use of its rhythms and complicated syncopation in modern classical music. The program was divided into three parts. The first included primitive African chants and Negro spirituals. The second consisted of George Gershwin's "I'll Build a Stairway to Paradise," Zez Confrey's "Kitten on the Keys" and Irving Berlin's "Alexander's Ragtime Band." In the third group was Erik Satie's "Ragtime Parade," Arthur Bliss' "Bliss" fox-trot, Stravinsky's Piano-Rag Music, Debussy's "Golliwog's Cakewalk" and Poulenc's "Rhapsodie Nègre." Leigh Henry was the official interpreter of the meaning of the program. The artists who took part were Maria Levinskaya, pianist, and Gladys Moger, soprano.

made her London début in "Madama Butterfly" at Covent Garden and has since sung several leading rôles, and Louise Lund has won triumphs in "Il Trovatore" with the Carl Rosa Company.

English women pianists, have displayed their art in its full flowering this week. Katharine Goodson in a "Fantasie" recital gave Schubert's "The Wanderer," and compositions of Schumann and Chopin. She played brilliant-

ly with a sense of style and color. Ethel Leginska in a program of Chopin and Liszt, played with delicacy and subtlety, bringing to the music an appreciation of its shades and nuances. Myra Hess, with Lionel Tertis, viola player, is giving a series of three recitals of music for piano and viola. In the first program the Dohnanyi sonata stood out, and the virtuoso technic of the two artists gave it the performance it deserved.

Seek Strauss' "Schlagobers" for Film Play



WILLINGER, VIENNA

The Little Boy and the Whipped Cream Ballet in "Schlagobers." It is forbidden to take pictures on the stage of the Vienna Opera House and this is one of a few photographs posed behind the scenes.

VIENNA, June 20.—"Schlagobers," the Strauss Ballet, produced for the first time last month at the Strauss Festival here, may be made into a moving picture if offers of German film magazines are accepted. The production is, it is believed, too expensive and flippant to remain long in the répertoire of the Staatsoper, and a moving picture version would give it a new lease of life. It is

thought, however, that permission to film it will not be given because the work depends largely on its coloring and contrasts for its effect. The "Whipped Cream" ballet would preserve the illusion in the pictures more successfully than on the stage, but the other scenes in the work would, it is believed, be spoiled. It is said that Richard Strauss will never give his consent to the filming of "Schlagobers."

Ganna Walska Substitutes for Mme. Matzenauer

PARIS, June 20.—Ganna Walska's Mozart Festival at the Théâtre des Champs Elysées, coming after the Vienna Opera's presentations of the same works, is something of an anti-climax. Mme. Walska herself has appeared but once, when Margaret Matzenauer was indisposed. Walter Straram, conductor of the Festival and its moving spirit, has presented the operas in their original form and retained the quaint old-world quality which is often lost in the adaptations. The company he has gathered, although it lacks the perfect ensemble spirit of the Schalk group, has in it several excellent Mozart singers among them Irene Williams, Raymonde Delanois, George Meader, Pavel Ludikar and Margaret Matzenauer.

Mme. Cahier and Bruno Walter in Charlottenburg

BERLIN, June 20.—Mme. Charles Cahier was the Brangäne in the production of "Tristan und Isolde" conducted by Bruno Walter at the Deutsches Opernhaus in Charlottenburg. Mme. Cahier's voice was full and moving and she interpreted the rôle with fine understanding. Mr. Walter was given a great ovation. Frieda Leider was an amazing Isolde and Kirchoff an excellent Tristan.

DARMSTADT, June 19.—A Sinfonietta for Voices and Orchestra by Bodo Wolf was a novelty given by soloists and orchestra at the recent Festival held here. Other new works heard were a Violin Sonata in G by Adolf Busch, a "Dramatic Ballad for String Quartet" by Hans Simon, and a group of little pieces for flute, viola and bass clarinet and a String Quartet, both by Wilhelm Petersen.

Toscanini and Scala Orchestra in Switzerland

MILAN, June 15.—Arturo Toscanini and the orchestra of the Scala begin today a two weeks' tour of the principal cities of Switzerland in symphony concerts. They will present, for the most part, Italian music, old and new, and their programs include works by Martucci, Wolf-Ferrari and Respighi, as well as those of Vivaldi and Rossini. The orchestra will appear in Zurich, Lucerne, Berne, Lausanne, Geneva, St. Gall and Basel.

Opera Based on Casanova's Life Has Première in Dresden

DRESDEN, June 21.—The first performance of "The Adventures of Casanova," a rococo opera in four scenes by Volkmar Andreae, the Swiss composer, was given at the Opera here lately, under Fritz Busch's leadership. The score has charming pages, but the work is slight, being made up of four episodes of the arch-adventurer in Venice, Paris, Spain and Potsdam. The book is by Ferdinand Lion, the historian. The reception was cordial.

American Soprano at Munich Opera

MUNICH, June 24.—Leone Kruse, American soprano, from Traverse City, Mich., made a successful début at the Staatsoper here in the title rôle of "Tosca." She has signed a contract to appear with the company in the leading parts of "Aida," "Madama Butterfly," "Bohème," "Lohengrin," "Tannhäuser" and several other operas. Miss Kruse studied with Karleton Hackett in Chicago and William S. Brady in New York and has appeared in concert in America under the management of M. H. Hanson.

Pfitzner Honored at Nürnberg Festival

NÜRNBERG, June 20.—Hans Pfitzner was honored in a festival of his compositions here last week, representative works of each type being performed. In the chamber music concert which opened the festival, Alma Moodie and Josef Disclez were soloists. The trio in F, which is so characteristic of the composer, was given a beautiful interpretation.

The Stadttheater presented "Palestrina," a stupendous production, illustrating the versatility of Pfitzner, his power and depth. The work has been in the répertoire since Christmas, and its performance is finished in every detail.

An evening of lieder brought out the Pfitzner songs, from his earliest works to those of today, from interpretations of Heine poems to those of the moderns. Heinrich Rehkemper, who sang them, has a voice which in its tone quality and its flexibility was admirably suited to the material.

Outstanding among the works given at the orchestral concert, was the violin concerto, a piece of varying moods, now tragic, now lyrical, swinging from rococo, almost Mozartian flavor, in one movement into a soft and shimmering although modernist ending. Pfitzner conducted the orchestra with paternal watchfulness and an almost tyrannical strength. Alma Moodie was the soloist, and again proved herself a consummate artist. At the same concert a young Swiss pianist, Franz Josef Hirt, played the piano concerto, and the orchestra, the overture to the Christmas fairy tale "Das Christelflein."

As a finale to the festival came the performance of the Romantic Cantata "Von Deutscher Seele." This master work was sung with a full, vital appreciation of the music. The Lehrer-Gesang Verein and the orchestra, trained and conducted by Generalmusikdirektor Wagner, gave an interpretation of the work which emphasized its depth, its meaning and its beauty.

D'Alvarez Again Acclaimed in London

LONDON, June 22.—Marguerite D'Alvarez, in her last concert of the season today, sang with such spontaneity and artistry that she held a big audience until the end of the program, on a sunny Saturday afternoon. She gave to Borodin's "La Mer" a sensitive interpretation which made of it a fine dramatic scene and sang Richard Hageman's "Do not Go, My Love" with full understanding, demonstrating her ability to convey its mood to her listeners. In an entirely different type of song, Easthope Martin's "Come to the Fair," which she gave as an encore, she achieved a swing and a spirit that made it live and showed her to be an artist who does not have to choose type songs. Her audience began to demand encores early in the afternoon and waited after the concert, anxious to hear even more.

Monteux Praises American Orchestras

PARIS, June 19.—Pierre Monteux, who has just returned from America, after five years as conductor of the Boston Symphony is enthusiastic in his praise of American orchestras, although he deplores the lack of appreciation of American composers. In an interview in *Comœdia* he says, "Charles Martin Loefler is a great artist who, in France, would occupy a first place. Ernest Schelling, John Alden Carpenter, Edward Burlingame Hill, Gregory Mason and Henry T. Gilbert also have extraordinary talent." Of his successor, he says: "The Boston Symphony has a great success, which M. Koussevitsky will undoubtedly add to."

MUNICH, June 14.—The 1924 Munich Festival began on June 8 with a Richard Strauss Week. This will be followed by a Wagner-Mozart Festival from Aug. 1 to Sept. 9 which will in turn give way to a Hans Pfitzner Week beginning on Sept. 11.

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*Harvey B. Gaul,
critic Pittsburgh Post*

WHAT HARVEY GAUL THINKS OF MUSICAL AMERICA'S GUIDE FOR 1924:

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MUSICAL AMERICA'S GUIDE

Probably of all the books, pamphlets and brochures appearing at this season of the year, none is as valuable as "Musical America's Guide." It is a digest in the true sense of the word, a chronicle worth considering, and a volume to have on your desk and refer to in time of concert and geographical doubt.

It is the vade mecum of the recital business and the Who's Who in the managerial world. We look forward to receiving it and reading it, and for all its card-indexed, catalogued, and classified matter we find not a little romance in its page, romance that is, that stirs one's imagination. To-wit, there is the chapter on "How to Develop Your City Musically," and the engrossing one on "Making a Concert Debut in New York." This last includes everything from postage to photographs, from advertising to accompanist. Then there is an encyclopedic chapter on "Summer Music Study in the United States," so that he who hibernates may read.

There are informative chapters like "Leading National Musical Organizations," "Musical Education in America; Points on Choosing a Teacher" (this last is packed close with advice), "Business Methods in the Music Studio" (a chapter which should be memorized by some teachers we know), and "Hints for Prospective Concert Artists."

Every town and state in the country is there and Canada is not slighted. Over at the back we find the artists who are available for professional engagements, and a formidable list it is too. By glancing at it you can find the leading accompanist of every town, an item which we should think was necessary for every recitalist. Then there are contraltos, cellists, not to mention the little known brethren the clavichordists, and there are conductors, dancers, harpsichordists, lecturers. From A to Z it runs and if there were any zither players, they too would be listed.

If you are in the concert field, the "Musical America's Guide" should be the right bower to the Steamboat and Railroad Guide; the left bower is the Hotel Guide. It's absolutely the best concert-giver's compendium we know.

Mile. Amer. for the first Butterly," Orchid," Maggie Cliff some unconvincing balancing. "understander" acrobatic activ. Heller & Rill will give lyrical world scenes v.

GRAND- "The White and Conway T Grand this week. The vivid clincher a man gives his life with the solo committing v. after the formed, with his with his since in Charles de Robe, Josie Sedgwick, Liam Ormond when a girl, attempts to Kansas town choir and her to send her intended suicide who recognizes offers her a place known in Paris. She accepts rage of "The program in news weekly as orchestra, under give selections Mill."

ALD. Two feature dine this week picture of M. which marks the two-reel to The other will Fashion Prom Sidney. "Racial" intensely burningly while evoking The cast includes Belmore, E.

Guy

Tuesday is be attended council, G. at Camp mer camp spect the sw pleted at the for other needs the council Mrs. Ed. Red. P. M.

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(Pittsburgh Post, June 15, 1924.)

MAIL YOUR CHECK FOR TWO DOLLARS TO-DAY
THE MUSICAL AMERICA CO., 501 Fifth Ave., New York

July 12, 1924

How Baltimore Added a Famous Song to America's Album of Patriotic Music

[Continued from page 4]

Key to thy song," punning the name of another Marylander, the author of the "Star-Spangled Banner," but on the advice of Oliver Wendell Holmes, Randall changed the line to its present form. The historical references in the poem are to various Marylanders who had played important roles in the country's history. "Carroll" was Charles Carroll of Carrollton, who was a delegate to the Continental Congress that drew up the Declaration of Independence, of which he was a signer. "Howard" was John Eager Howard, the hero of the Battle of Cowpens in the Revolution. "Ringgold" and "Watson" were heroes of the Mexican War in which both met their death. Henry May and Governor Lowe had taken a pronounced stand for the prerogative of States' Rights against the war measures of the Federal government. "Sic Semper" is part of the motto of the State of Virginia, which motto was to play a tragic part in the murder of Lincoln a few years later.

It is improbable that Randall had any idea in writing the poem that it would become such a potent factor in the struggle of the Confederacy or that it would be set to music. That was a matter of chance and where the Garde de la Pomme d'Or came in.

The Fifth Maryland Regiment, after burning the bridges between the Susquehanna and Baltimore, went quietly in the dead of night across the border and joined the Confederate army. It was then that the home of the Misses Cary became the "headquarters of rebellion" on account of the activities they promoted in getting letters and clothing and other necessities across the border to the needy Southern soldiers.

The Poem Becomes a War Song

A copy of Randall's poem was sent to Jenny Cary in June, 1861, and it happened to arrive on a day when the Garde de la Pomme d'Or was to meet in the evening. Miss Cary was possessed of a fine contralto voice, and, although the Garde was not in any sense a glee club as has been stated in print by Randall himself and others writing of the genesis of the song, she thought it would be a good idea if they were to sing the poem. Accordingly, during the afternoon she went through a book of college songs, many of which were familiar to her through hearing them sung by Francis Burton Harrison, then a Yale student, who afterwards married her cousin, Constance Cary, later known as an excellent writer of fiction. Francis Burton Harrison, Jr., recently governor of the Philippine Islands, was their son. Miss Cary finally decided upon "Lauriger Horatius," also sung to the German words, "O Tannenbaum," as nearest the metre of "Maryland! My Maryland!" when the second and fourth lines were altered so as to be identical with the final line of each stanza.

When the Garde met that evening, the song was sung with much enthusiasm so that a crowd gathered outside the drawing-room windows. Within a week the song was sung all over the city, and before long it had been arranged and published by a music dealer who made a large sum of money out of it.

Shortly after this, the Misses Cary and their brother decided to run the blockade to Richmond, where General John Pegram of the Confederate Army, the fiancé of Hetty Cary, was at the time, so that the couple might be married. With trunks of military clothing and with the first Confederate flag, which had been made by them, wrapped around Jenny Cary's body, they made their way to Lower Maryland and were



James Ryder Randall at the Age of Twenty-Two, When He Wrote the Poem, "Maryland! My Maryland!"

rowed across the Potomac to Virginia, where they intended to make their way to Stratford, the birthplace of their relative, General Robert E. Lee. Once across the river, the sisters were left to guard the trunks while the brother went to get a wagon. While they waited, they unwrapped the flag and cut a branch of a tree for a flag-pole, and when the wagon arrived, perched upon the trunks, they rode along waving the flag aloft. Thus was raised the first flag of the Confederacy. The flag was afterwards presented to the troops of General Beauregard. The story got out and the Misses Cary were notified by Federal authorities not to return to Baltimore.

"Maryland!" Sung at Manassas

After the battle of Manassas, General Beauregard, hearing what the Misses Cary had done for the troops, invited them to visit the headquarters near Fairfax Courthouse. Accordingly, under the chaperonage of their cousin, Captain Sterrett, a former member of the United States Navy, they camped the first night of their journey in tents near Manassas. Here they were serenaded by the troops, and Captain Sterrett, thanking the men, asked if the Misses Cary could do anything in return.

A man's voice rang out: "For God's sake, let us hear a woman's voice!"

Jenny Cary, accordingly, standing in the door of the tent, sang the nine stanzas of "Maryland! My Maryland!" the enthusiasm of the listening soldiers, growing with each stanza, until, at the end, there was such a deafening cheer and such wild hilarity and throwing of caps into the air that pandemonium reigned, and it was said that the next day there was not a cap in the entire camp that had a rim left on it. The song was immediately adopted by the troops, and the Maryland men who were placed at the head of the troops going into battle at Antietam, because of their conspicuous bravery at Manassas, advanced through the river with enthusiasm, the band playing and the soldiers singing "Maryland! My Maryland!"

Of the war-wedding of Hetty Cary to General Pegram in Richmond and the death of the latter in action ten days later, it is not necessary to speak here. The sisters managed to get back to Baltimore later in the year and were under constant annoyance on account of their Southern sympathies so that they

were compelled to appeal to Lincoln for protection against the over-enthusiasm of the Northern officers in Baltimore. On one occasion while a detachment of Union troops was marching past their house, Hetty Cary waved a Confederate flag out of the window. She was arrested and taken before the military authorities, but the officer in charge dismissed the case, telling her she was "damned pretty enough to wave anything she pleased out the window."

Jenny Cary is still living and it was from her, personally, that the writer got most of the data upon which the foregoing story is based.

JOHN ALAN HAUGHTON.

CANADIAN SCHOOLS EFFECT BIG MERGER

Toronto Institutions, with Combined Enrollment of 7500, Unite

By William J. Bryans

TORONTO, July 5.—By the acquisition of the Canadian Academy of Music by the Toronto Conservatory of Music, the two largest schools of music in Canada are now united into one of the largest in the world. Col. A. E. Gooderham, who has been president of the Academy, has been appointed to the board of governors to fill the vacancy caused by the death of Sir Edmund Walker. Dr. Vogt, dean of the Conservatory, will be at the head of the amalgamated institutions.

Both institutions have been governed by faculties whose members are among the most prominent musicians in the country. To bring both staffs working harmoniously under the one head is the outcome of many years of negotiation on the part of members of the two schools.

The Academy will bring to the Conservatory many valued musicians including Dr. Albert Ham, leader of the National Chorus; Dr. Ernest MacMillan, composer; Frank Welsman, founder of Toronto's first symphony orchestra; Luigi von Kunits, leader of the New Symphony and Claude Biggs, English pianist.

On the other hand, the Conservatory, due to its being affiliated with the University of Toronto, will enable Academy students who, heretofore, could only pursue their musical studies as far as associations and licensingships, to take the course leading to the degrees of bachelor of music and doctor of music.

The present Toronto Conservatory, with its enrollment of some 6,000 students, claims to have been the largest in the British Empire. When the Academy, with its roster of some 1500, is joined with it, the greater Conservatory will be one of the largest institutions devoted exclusively to the teaching of music in the world.

Utica Conservatory Holds Thirty-fifth Commencement

UTICA, N. Y., July 5.—Four students were graduated from the Utica Conservatory at the thirty-fifth annual commencement exercises held recently. Certificates and diplomas were presented by Alfred H. Jay and Johannes Magendanz, directors of the Conservatory. The graduating class consisted of Walter Price Griswold, Margaret E. Hane, Hazel M. Hemstreet and Alice Marion Newman. Other students who took part in the program were Margaret Griffith, Clara Wenner, Mary Nightingale, Anne Hitzelberger, Marian Hammel, Clara Schumann and Thomas P. Owens. The address of the evening was delivered by Frank Parker.

Women's Chorus Heard in Bellingham

BELLINGHAM, WASH., July 5.—The Women's Music Club Chorus opened its activities recently with a concert at which Margaret Moss Hemion, soprano of Seattle, appeared as soloist. Miss Hemion sang "Nightingale and the Rose," by Henry Hadley. Leone Langdon of Seattle, accompanied. Bellingham soloists were Hilden Lindgren and Mrs. Paul Wells. The chorus has also appeared in two programs at the normal school assembly. Harrison Raymond is director of the organization.

LULU V. CAFFEE.

Success was registered by Katharine Metcalf, New York soprano, when she sang in Tamaqua, Fla., at a concert under the auspices of the senior class of the high school.

Mrs. Sollitt, Manager of Joseph Schwarz, Is on Summer Vacation



Photo by Fernand de Guelde

Edna Richolson Sollitt, Now at Lake Placid, After Active Season as Manager, Pianist and Teacher

CHICAGO, July 5.—Edna Richolson Sollitt, who is prominent in almost all phases of the city's musical life, left on Thursday for Lake Placid, where she will remain during the greater part of the summer. Through an error Joseph Schwarz, leading baritone of the Chicago Opera, was listed in MUSICAL AMERICA'S GUIDE under another management than Mrs. Sollitt's. He has been under her exclusive direction, however, since early spring. The well known opera and concert singer is now in Europe, but will return to America in time to take up his duties at the Auditorium. He will also fulfill a number of recital engagements.

The management of Mr. Schwarz is only one of Mrs. Sollitt's interests. She is herself a pianist, and has been booked for a number of recitals in Chicago and elsewhere. Her season as an artist will commence Aug. 22, when she will conclude the University of Chicago summer series at Mandell Hall.

Her concert series, which is now five years old, and which has won a permanent place in the list of Chicago's musical enterprises, will be of unusual interest to pianists next winter. In it she will present Nicholas Medtner for his first Chicago recital, and has also scheduled Guy Maier and Lee Pattison for a two-piano concert.

Mrs. Sollitt's teaching will likewise occupy much of her interest. At the recent conclusion of her spring term, Josef Lhevinne, who was staying in the city for a few days, gave some eagerly awaited lessons to her advanced students. The Russian pianist is a former teacher of Mrs. Sollitt, and has shown a friendly interest in her playing and her teaching for a number of years.

EUGENE STINSON.

Tenor and Baritone Give Joint Program in Park Ridge, N. J.

PARK RIDGE, N. J., July 5.—J. Steel Jamison, tenor, and Ralph Grosvenor, baritone, recently gave a joint recital at the home of Mrs. G. C. Bennett. In his two groups, Mr. Grosvenor showed a preference for Scandinavian songs, presenting two Grieg numbers and two Swedish folk-songs. He opened with Massenet's "Promesse de mon Avenir." Mr. Jamison sang songs by Pergolesi, Minetti and Handel and joined Mr. Grosvenor in a duet from "Bohème" and in Hildach's "Passage-birds' Farewell."

An appearance as soloist with the Baltimore Symphony has been arranged for Shura Cherkassky, boy pianist, for next season. His season will open in Pittsburgh.

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Opera: Andreas Dippel.

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MODERN ARTIST IS ALSO BUSINESS MAN

Edward Johnson Says the Dreamer Type No Longer Exists

The dreamer type of operatic and concert artist is a thing of the past, according to Edward Johnson, tenor of the Metropolitan Opera.

"I think the successful artist of today has a good deal of business sense," declares Mr. Johnson. "The dreamer type is out of style; a mis-fit in this keen, active age. One will often hear the comment 'He doesn't look like a singer (or an actor or painter) does he?' Whatever may be accepted as the old-fashioned standard of how he should look, I am quite sure 'he,' whoever he is, is glad he doesn't look that way. Art is for all of us, and so are the more practical things of life. I believe in specialization—that is, in concentration upon a definite goal. But in attaining that goal, one should not overlook the fact that he is, except perhaps for a special gift in one direction, pretty much like everybody else."

"When a young man wins his way out of choir and quartet singing in towns and cities," Mr. Johnson continues, "he goes to Europe for further study. Arriving there he is met with the prejudice of Europeans who say 'He's an American, therefore he can't sing Italian.' I consider it was only good business sense which led me to translate my name into Italian while I was singing in Milan."

"Then, when I came back to America, my ten years' experience was as nothing. My prestige was entirely gone. They couldn't believe a fellow who hadn't an 'inski' tacked on his name could deliver the goods. But through good fortune came a contract with the Metropolitan Opera. They asked if I could sing 'Faust' in French, and 'Tannhäuser' in German. I was ready to sing anything!"

"Little by little artists are proving to the world that they are regular fellows, selling their goods like business men. The only difference is that when you send out your goods, if you are a business man, your job is done. We have to be there with our goods when they are delivered. The agents peddle us around. We are, so to speak, the 'cheese.' In Latin countries the goods have to be as per ordered or there is a whistle which means 'watch out, something heavy is coming your way.' In Anglo-Saxon countries there is a bit more leniency. But we have to live up to our reputations. In other words, we have to deliver the goods as they have been advertised."

Allen McQuhae Visits His Family in Ireland

Allen McQuhae, tenor, stayed only a little more than a week in Ireland, giving a concert in Dublin with success. He also visited his birthplace, Bray, near Dublin. After being welcomed by friends and relatives he had not seen in many years, Mr. McQuhae spent a week in London and then went to Paris, where he remained for two weeks. He is now in Rome, where he will remain the rest of the summer. Mr. McQuhae will spend considerable time in coaching, and then plans to give a concert in Rome and possibly one in London. In September he will return to the United States for an extensive tour, giving a recital in New York.

Mario Chamlee Spends Holiday on Connecticut Farm

Mario Chamlee will not go to Europe this summer. His fall tour opens much earlier than usual, beginning Sept. 15, and he will make another tour of the Pacific Coast for a series of re-engagements, returning to New York in time to appear with the Metropolitan Opera the first week of the season. Mr. Chamlee is farming at Wilton, Conn.

Albert Spalding Finds English Country Attractive

Albert Spalding has decided not to return to the United States until just before his fall tour starts early in October. The lure of the English countryside has attracted him again, and so Mr. and Mrs. Spalding will spend the rest of the summer in England. They have taken again the villa near Stratford-on-Avon which they occupied last

summer and will stay there until late in September. Mr. Spalding has written an essay about their last year's visit to the Shakespeare Festival. André Benoit, Mr. Spalding's accompanist, has returned to America and is conducting a class for accompanists and pianists on the Jersey coast.

TERRIER STRIKES POSE AT CONCERT BY HEIFETZ

"Ave Maria" Spoiled by Inharmonious G Sharp From Mouth of Unwelcome Auditor

Jascha Heifetz, who is now in Europe, where he played the Beethoven Concerto with Walter Damrosch in the Théâtre des Champs Elysée in the Beethoven Festival at Paris on June 3, told of an amusing concert experience which happened on his tour of the Orient last fall. It occurred, he said, in Harbin, Manchuria, during one of his recitals.

"The program ran on as usual during the opening sonata and the following concerto," he relates, "but when I came out to play a group that opened with the 'Ave Maria' I noticed a restless stranger in the audience—a white fox terrier—aimlessly wandering in the center aisle, a few rows from the stage. I hesitated for a moment, debating what to do—whether to tune up or to have the animal put out first.

"However, the little visitor settled the question for me by quietly retiring under one of the seats, apparently intending to doze through the rest of the evening. So, greatly relieved but still a little suspicious, I began to tune the A string softly, watching for a protest from the hidden pup, but he did not make a sound. Growing bolder, I fixed the D string a trifle louder, but still no move from the dog. By this time I began to trust him, so I motioned to Mr. Achron to begin the introduction. But just as I was beginning to have complete faith in my little friend, I was shocked to see his head appear, followed shortly by the rest of him. It gave me a sinking sensation, but I kept on playing. He then proceeded to walk leisurely down the aisle. But there was nothing to do but play and pray, both of which I did!"

"A few feet from the stage the trouble maker stopped, sat down and listened very intently—an image of the well-known phonograph trade mark. The next instant his jaw opened and he let out a long dismal C sharp that drowned Schubert's prayer entirely. Then came a long howl like a siren in a fog or a saxophone in great pain. I burst out laughing in spite of myself. In a second the audience joined me, and half a dozen men made a dive for the frightened animal. For the next several minutes the audience acted like the crowd at a country fair trying to catch a greased pig. Eventually one of the ushers cornered the dog and marched him out triumphantly."

Jascha Heifetz will return to America the middle of this month and go for several weeks to Narragansett Pier, which he has made his summer home for a number of years.

Mme. Leschetizky's Fall Tour Fast Being Booked

Mme. Leschetizky's fall tour is being booked rapidly as the widespread interest in her appearance in this country has led to an unusual demand for engagements. Mme. Leschetizky's tour will commence in Chicago, her first appearances in America being as soloist with the Chicago Symphony, Frederick Stock conducting, on Nov. 7 and 8.

Clarence Whitehill to Sing Only Once This Summer

Clarence Whitehill, baritone, has been spending several weeks at Spring Lake, N. J. He will break into his vacation to the extent of singing one engagement this summer, giving a recital on July 18 at Cornell University, Ithaca, N. Y.

Edward Johnson will devote most of his time next season to his work with the Metropolitan Opera Company. The Canadian tenor, however, will give a limited number of concerts in October, a part of November and December and next May.

Knight MacGregor, Scots baritone, has been engaged to appear as soloist with the St. Louis Symphony on January 11 next.

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NEW YORK, JULY 12, 1924

MUSIC AS A MORAL FORCE

THE necessity of music as an art that contributes to better living, as emphasized by S. O. Hartwell, superintendent of the St. Paul public schools, in his welcoming address to the twenty-third convention of the Minnesota State Music Teachers' Association, is a principle that cannot be too often reiterated. A music-lover who knew not the difference between a common chord and a diminished seventh and whose tastes were by no means advanced, once explained his preference for a certain piece on the ground that it always gave him moral courage, and that when he found himself tempted to the committal of an unworthy act, he could prevent development of the motive by humming or whistling his favorite melody.

Obviously the person who is actively engaged either in producing good music, or in listening to it, cannot pay as much attention to sinister suggestions, whatever form these may take, as can the man or woman occupied with less beautiful ideas—or with no definite ideas at all. This must have been what Mr. Hartwell meant when he spoke of the influence of music in the social body, as well as in individual experience, and pleaded for a better use of leisure time through musical interest and activity. Even the mind that is only filled with memories of inspiring music, though it be not absorbed in the actual business of contributing, by performance or creation, to a specific musical endeavor, has less space for thoughts that take shape in harmful acts than the brain which is not so well stored.

This vital point, however, was but one of many issues raised at the convention. Prominent among these loomed the question of licensing private teachers in connection with granting high school

credits. Discussion of the credit policy also brought forth the claim, advanced by J. G. Hindener, that music has a leading place in teaching systems as a means of developing the pupil's mentality. A campaign to instruct the public instead of trying to reach the desired end through politics or legislation was urged by him, following an appeal by Victor Bergquist that teachers co-operate in obtaining general public recognition of music's importance.

Progress in the matter of credits was reported by Mr. Bergquist, who regretted, at the same time, the State Department's slowness in coinciding with the association's views. In answering objections to the credit system, it has been pointed out that the plan, far from depriving competent teachers of their positions, as some feared, has solidified their places, since application of the idea has made for greater efficiency. One difficulty encountered by the Minnesota teachers in their twelve-year struggle to establish a professional standardization is based upon the fact that they do not form a college or school, and so are not in themselves a "standardized" body. In some cities in their State, Minneapolis, Duluth, Mankato and Detroit, provision is made for the school credits which the association sponsors, but State-wide acceptance of the principle has never been secured.

Yet there is no cause for discouragement. Whatever movement is founded upon a sincere wish to further art in any of its various branches must succeed in the end. Opposition in its earlier stages is inevitable, but opposition has no other effect upon the pioneer's temperament than to spur him on to greater and more persistent effort. It is characteristic of the American people to "try anything once," and as quickly to discard the experiment if it fails to bring about that for which it was intended. Whether or no the Minnesota State Music Teachers' Association wins the case it so ardently presents, those officials who were prominent in the convention—among them the retiring president, R. Buchanan Morton, and the chairman of the local committee, Mrs. William Danforth—are entitled to honor for loyalty to their ideals. Under the new president, Donald N. Ferguson, a continuance of this unselfish activity is expected.

DEFINING POPULAR MUSIC

POPULAR music may be defined as that which is most familiar to the individual. He whose knowledge of the subject is confined to repetitions of some reigning hit of the hour believes these pieces to be "popular." Doubtless they are; but their popularity is by no means universal, and the music-lover who attends orchestral concerts and recitals by famous artists will refer, with equal confidence, to the Humoresque of Dvorak, a Chopin waltz, a paraphrase by Liszt or an aria from "Butterfly" as coming under the same heading.

The question is largely one of association and training, as no absolute standard has yet been established. All the more reason, therefore, for musicians and educators to put forth every effort to cultivate public taste; a task not as difficult as some of them would have us believe.

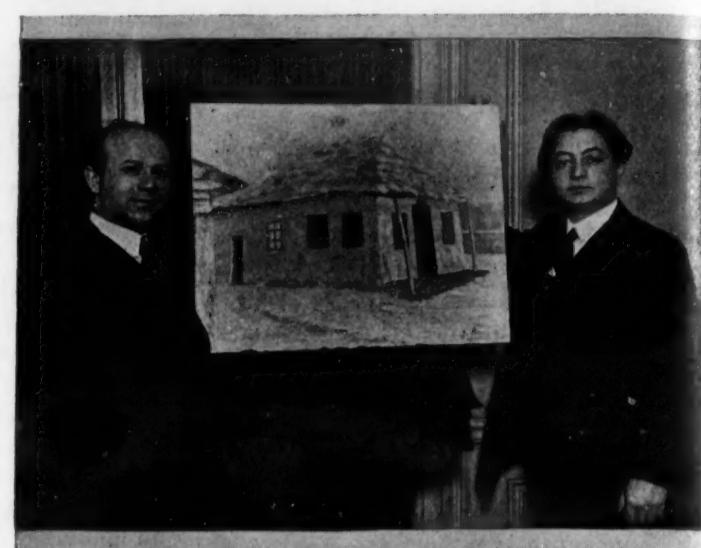
The trouble often is that the purist would like to bring about a revolution over night and is impatient of any more gradual method. He forgets that the construction of Rome kept workmen busy for more than twenty-four hours.

CONGRATULATIONS to Leopold Auer, that "wonder child" of the violin, as Max Rosen affectionately called him, upon his marriage to Wanda Bogutska-Stein. As his accompanist for more than two decades, Mme. Auer has been associated with many of her husband's public successes; and their friends, whose name is legion, will rejoice in this romantic culmination of their professional activities.

Two Weeks' Notice Essential

SUBSCRIBERS who desire MUSICAL AMERICA to follow them regularly during their vacations should mail a card to the Circulation Department, giving their summer address. At least two weeks' notice is necessary.

Personalities



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Musician-Painter Presents Canvas to a Noted Colleague

The field of the painter in oils is one in which Josef Borissoff, Russian violinist (right), has shown his skill. His studio includes a gallery of paintings which he has done at various times in his career, the works usually depicting some scene which is vivid in the artist's memory. He recently presented to Mischa Elman, who is a personal friend, a picture of the little house in Russia where the latter was born, and the work now occupies a place of honor in Mr. Elman's apartment. It is shown in the photograph as it was presented to Mr. Elman (left) by the artist.

Scott—After a spring season including musicales in New York and Saginaw, Mich., John Prindle Scott, the song writer, has closed his New York apartment and gone to his summer home, "The Scottage," in MacDonough, N. Y., for the rest of the season. While in the wilds of this bucolic region Mr. Scott develops his prowess in hay pitching. The record of this part-time "country gentleman" is an honorable one in this field, and many grasses succumb annually to his rake.

Densmore—Among the honorary degrees announced during the recent commencement season was that of Master of Arts conferred by Oberlin College upon Frances Densmore, who has made valuable research in Indian music on behalf of the Smithsonian Institute. Miss Densmore was formerly a student at the Oberlin Conservatory of Music. During the last few months she has been active in connection with the Division of Music in the National Museum at Washington.

Gigli—The first visit of Beniamino Gigli to Berlin to make guest appearances at the State Opera was the occasion of much felicitation of the popular artist. The Spring Festival of the members of the press included a special performance of "Martha" at the Opera House on the Königsplatz. Here enthusiasm mounted high over Mr. Gigli's performance as Lionel and an enormous laurel wreath from the press association was handed up after he had finished singing the aria, "M'Appari."

Schelling—The size of the American radio audience is illustrated in an experience of Ernest Schelling, pianist and composer. Just before Mr. Schelling's recent departure for a vacation in Europe he was returning to New York on a train and the conductor found some flaw in the artist's ticket. There was a conference of the trainmen, who demanded Mr. Schelling's identity. When he told them, the situation brightened at once, for they said: "You're all right. We've heard you talking to the children over the radio!"

Wolf-Ferrari—A new fantastic opera, "The Garment of Heaven," has recently been completed by Ermanno Wolf-Ferrari during a period of seclusion in Monaco. The new work is a fable of a princess who, though she has everything that wealth can bestow, pines for three gowns—one of air, another of moonlight and a third of sunlight. At last she is driven from her palace by a revolution of the people, and finds that she has always had these gifts in common with her poorest subject. The composer of "The Secret of Suzanne" is now visiting Milan.

Cadek—Artists have many hobbies, but one of the most unique is a penchant for "cross word puzzles," which are the "pet" amusement of Ottokar Cadek, violinist of the New York String Quartet. With the aid of Mrs. Cadek he recently invented a puzzle of this sort which was printed in the New York World. He will contribute some more products of his inventive skill to the "Cross Word Puzzle Book." This summer diversion will take up some of the artist's leisure, and he will also work on a number of novelties for performance by the Quartet next season.

Dal Monte—The Italian coloratura, Toti Dal Monte, who will sing in America next season, receives many strange requests in the flood of mail which arrives for her daily. During her recent engagements with the Williamson-Tait Melba Opera Company in Australia a woman wrote to her, declaring that she resembled her long-lost daughter who had been stolen by gypsies. "Please write and tell me whether you have a mark on your left shoulder!" she pleaded. But the singer was unable to find the point of identification. Another correspondent was a modiste, who offered a free share in her business.

Point and Counterpoint

By **Cantus Firmus, Jr.**

A Sane Musical Fourth

TIME was when the standpatters were agitating for a safe celebration of the Fourth of July. Then the deadly pop-device and firecracker went into the limbo of Half-Forgotten Things. The fiery facsimile of Niagara or the Chief Executive glowed peacefully under municipal direction instead. But what is the grandest organized spectacle to the fun of setting off and waving a single "sparkler"? The same is true of music—better one's own interpretation of "Suwanee River" than the Polonaise from "Mignon" by a delegated diva.

The people are demanding back their right to be unhamperedly musical. Too long have the High Brows bulldozed them! They will have none of Brahms' alarms. A ditty in the throat is worth two on the phonograph, and the player-piano has made virtuosi out of boilermakers in two lessons—one for speed and the other for control. "I am just about to study the interpretation of my latest pianola piece!" says the sweet young addict of motoring. "I haven't learned to take the allegro on high!"

The Ruthless Radio

THREE is one fatal defect in the radio.

Though its clamor now echoes from the open windows of a myriad apartment houses, turning the air shafts into a bedlam of churning and conflicting tunes,—what part is left for the listener? He can, of course, manipulate the sly knobs that summon Schenectady or Seattle, but even then he is scarcely the *deus ex machina*. "Miss Shriek will open the second part of her program with 'Ocean, Thou Mighty Monster.' Please stand by," says the announcer. There is no help for it, but to listen. One revenge only remains. One can always reach out a protesting hand and —shut it off!

Music Memory

"**H**AS your daughter developed along musical lines at school?"

"I should say so! Just ask her to name any record you want and she'll tell you what's on the other side."

—*Omaha World Herald*

Hail and Farewell

FOR warmth of feeling doubtless the following item is unique. It is furnished us under the title, "Celebrated Irish tenor receives tremendous reception on his departure":

"Ireland has given to America many famous men who have kept the land of their birth dear to their hearts, as well as endeared that island of saints and scholars, to everyone they happen to come in contact with, but among them all no one has waved the banner of Erin more proudly than Blank O'Blank, the youngest of Irish tenors, whose send-off by his many admirers at the pier

yesterday, was second to no person who ever departed from the shores of America. . . . Mr. O'Blank will no doubt sing several concerts in his native Ireland, after which he will go to Rome where he has been engaged as first tenor at the Theatre Campanana, in Rome, Italy, for the coming operatic season. Mr. O'Blank's many friends bid him bon voyage and success, and await his return to America to again warm the hearts of his hearers, with the voice from his golden throat. Slanta et slanta et slanta again—which means in English, Goodbye, Good Luck and God Bless You!"

Timely Tootings

CERTAIN newspapers seem almost as anxious to find a bride for a spectacular young violinist, as for the Prince of Wales.

FIVE Bachelor of Music Degrees were conferred by Yale University at its commencement exercises. The Lady with an Inquiring Mind says: "What I want to know is, why are married men always neglected?"

THE Berlin musical public, having succumbed to the American "Banana" song, temporarily forgetting Strauss and Pfitzner, is also renewing acquaintance with the fruit on its tables. Ought to prove a strategic time for exporting the American frozen confection known as "Banana Split."

A Blue-Grass Bandster

AFARMER of the Southwest has been discovered so musical that he can "get music out of a leaf," according to a special dispatch to the New York *World*. The message adds—"most any kind of a leaf, tree, bush or plant. He puts the leaf between his lips and, exhaling forcefully, produces a rhythmic sound of music that is applicable to the latest jazz hits." Whiteman, take care! A bush-league orchestra is after your laurels. The laughing trombone, the sobbing saxophone, may give way to the pining pistol and the shrieking stamen, and the "Calla Lilly Chant" will set all the young sprouts to bobbing up and down.

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the lines on the staff were of the same number as the strings. The frets carried letter-names, hence the letter "a" on the second line meant the first fret on the second string. The time-value was indicated by note-tails used in ordinary notation, placed over the staff. In the case of wind instruments, figures sometimes replaced the letters, each number applying to one of the finger-holes.

"Mataswintha"

Question Box Editor:

Can you tell me the composer of an opera called "Mataswintha" which was sung at the Metropolitan about twenty-five years ago?

B. H. C.

New York City, June 22, 1924.
The opera "Mataswintha" is by Xaver Scharwenka.

Contemporary American Musicians

No. 335
Gustav Klemm

GUSTAV KLEMM, composer and conductor, was born in Baltimore, Md., in 1897. He took his first lessons in

music as a small child under his father, who was a proficient amateur pianist. When eight years old, Mr. Klemm began serious study of the piano with Mary B. Maull, and went later to Dr. Jean Claverie. He attended the public schools in Baltimore and, during his second year at the Polytechnic Institute, was in charge of the glee club. He

also organized the school's first orchestra, which he conducted at the age of fourteen, wrote the music for school plays and the Polytechnic school song. Mr. Klemm had intended becoming a civil engineer, but decided to be a musician instead and began the study of harmony and composition at the Peabody Conservatory, where he remained four years under the tuition of Gustav Strube, Howard Thatcher and Robert Paul. About this time he met Victor Herbert, who took an interest in him and played several of his compositions at Willow Grove and in New York. During the war he served as bandmaster at Camp Holabird, having a band of fifty pieces with which he gave numerous concerts



© Bachrach

Gustav Klemm

on Page 3 of the issue of MUSICAL AMERICA for June 21.

? ? ?

Valuing a Strad

Question Box Editor:

How much is a Stradivarius violin worth dated 1740? "FIDDLE."

Augusta, Ga., June 28, 1924.

Your instrument cannot be genuine as Stradivarius died in 1737.

? ? ?

The Tablature

Question Box Editor:

Will you explain the "tablature" system of notation? A. S. B.

Spokane, Wash., June 26, 1924.

The system was used largely for lutes, viols and other fretted instruments and for wind instruments like the recorder and flageolet. In the case of the lute,

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

"The Last Man"

Charles Edward Mayhew of Pittsburgh, Penna., writes us that Dr. Callcott's song, "The Last Man," asked for by "W. A. T." of May's Landing, N. J., in the Question Box of June 28, may be found on page 144, Vol III of Boosey's "Songs of England."

? ? ?

Sight Reading in Spare Time

Question Box Editor:
Can sight-reading be learned by a vocal student during his spare time, and, if so, what course do you recommend?

R. H. W.

Buffalo, N. Y., June 28, 1924.
There is no reason why you should not study sight-reading by yourself. The Galin-Paris-Chevé Method is comprehensive and easily understood. A discussion of the subject of sight-reading appeared

Outdoor Sports Add Zest to Singer's Life

Abby Putnam Morrison Finds Benefits in Moderate Indulgence in Games and Athletics—Does Not Believe in Coddling the Voice, but in Giving It Reasonable Exercise at All Times



NCE upon a time the prima donna coddled her voice, swathed her throat in a fleecy, woolen "cloud" when she went outdoors in chilly weather, shuddered at sight of an open window in winter time and eschewed exercise. Also—the prima donna did not resemble the Lady Jane of history who, according to tradition, was "tall and slim."

But that was long ago. Today the prima donna takes a leaf out of her athletic sister's book, opens her windows wide in all weathers, lives as regular a life as her professional engagements will permit and goes in for sports.

Therefore it is but logical to find Abby Putnam Morrison, a young soprano who is thoroughly up to date, advocating athletics both for their physical uses and their mental effect. As a tennis player who has taken part in amateur championship tournaments, as a swimmer of exceptional skill and as a skater possessing a medal won for waltzing on the ice, Miss Morrison has proved the value of her athletic accomplishments.

"Take a tennis tournament," she says by way of illustrating her point. "It is splendid training for a stage appearance. In the tournament you know that a great deal depends upon you. You must be keyed up—on your toes, every minute. You are being watched by an audience that follows every play you make. Yet you cannot let their watchfulness disturb you. It teaches you to overcome nervousness, to become so absorbed in the game that the spectators' attention does not worry you—to forget yourself in what you have to do."

Sports Mentally Refreshing

Then there is the mental diversion that sports give. Miss Morrison does not believe it is wise for a singer to chain her mind to professional work all the year around, except for daily practice to keep the voice in good condition, and this she should do even when on a vacation. A moderate indulgence in pleasurable bodily exercise brings the prima donna back to her vocal study with increased zest. The change of scene and environment, the inspiration and hygienic benefit of fresh air and sunshine in the country also benefit the voice.

"These things brighten you up," Miss Morrison affirms. "Of course, hard exercise, or any extra fatigue, should be avoided on the day of a performance, or during a period of tiring professional appearances, when the singer needs all the strength and energy she can reserve for herself."

The singer should keep herself mentally and physically up to the mark at all times, in Miss Morrison's opinion.

"Suppose," she says, "you wake up in the morning with your throat a little relaxed, or with symptoms of a cold. If you shut yourself up and worry over this



Abby Putnam Morrison, Soprano

it will not help you to throw off the disagreeable feeling. What I do is to practise, work my voice into condition and try to shake off any dullness. The mental attitude will help. Of course I believe in taking reasonable precautions, and I avoid unnecessary exposure to draughts or sudden changes in temperature if I am over-heated from exercise. But I do not believe in fearing every little draught. It does not help to let yourself become disturbed by these things. That makes it all the more difficult to combat the circumstances you would overcome."

Amelita Galli-Curci, discussing this question, once said: "I treat my voice a little rough. I mean that if I am not in good voice, or seem to be getting a cold, I open my windows wide and sing." Both Mme. Galli-Curci and Miss Morrison in such a case will quote the example of Lilli Lehmann, who believed in singing her way out of a vocal difficulty.

Moderation, however, is a tenet of Miss Morrison's creed. She has lived in the country in the summer time and in surroundings that make an outdoor life comparatively easy. She always swam, for instance, as a matter of course; and, incidentally, advocates swimming as an aid to developing the lungs.

"Swimming helps you to control your breath," she says, "besides being an exercise that brings all the muscles of the body into healthy play. It counteracts any tendency to slackness, because when you are swimming you must keep going or you will go down!"

Dancing Brings Uplift

Dancing is another physical recreation that Miss Morrison finds advantageous, if not indulged in too much—at too late hours or too often.

"Dancing," she thinks, "helps you to acquire grace and poise. It gives you a good carriage, too, and these are things you need on the stage. There is the up-

lift you get from it, as well. It clears your mind of trifles that may be troublesome. The rhythm of dance music gets into your blood and buoys you up. Exercising to music is refreshing. Always on commencing to dance, I feel an irresistible desire to sing, as if the two actions, or arts, were inseparable. As, when one is depressed, a few scales and songs will raise one's vitality and optimism, so the ballroom, with its happy people and the lilting music, lifts one's spirits."

It used to be taken for granted that a singer must be of ample proportions, that only singers who were of this physical mold could sing well. But that was long ago. Today, Miss Morrison says with a laugh:

"I do not know whether the fact that I am thinner than I used to be is due to improvement in my singing, or whether I sing better because I am thinner—or if either has anything to do with the other—but certainly it is a coincidence that I find with the growth of my voice that I have grown thinner."

So Miss Morrison, a young singer who is thoroughly up to date, continues, in her play hours, to go in for sports on a reasonable, adjustable basis, believing that athletics have their place in a prima donna's life.

PHILIP KING.

New York City Radio Station Opens

New York's municipal radio broadcasting station, WNYC, was officially opened last week by Governor Smith and Mayor Hylan. In a talk at a preliminary test of the apparatus on the twenty-fifth floor of the Municipal Building, Commissioner Grover Whalen commended Secretary of Commerce Hoover for cooperating in establishing the station. Mr. Hoover granted the request for a 526-meter wave-length and the letters WNYC.

Yolando Mérö to Tour New England

When Yolando Mérö, pianist, returns from Europe in October, she will have many engagements to fill, including a tour of New England, and recitals in New York and Chicago. Following her appearance in Syracuse, she will play in Indianapolis. Contracts have just been signed for a recital in Marion, Ohio. The Hungarian pianist is now touring Great Britain after successful recitals in Steinway Hall, London.

Josiah Zuro to Conduct Open-Air Opera in Brooklyn

Josiah Zuro, conductor and founder of the Sunday Symphonic Society, will give his services to the Brooklyn Music Festival at Ebbets' Field on July 12 and 13 for the American Rhine-Ruhr Relief and the Eleanor Duse Fund. A chorus of 1000 voices, headed by Anna Fitzius, Giuseppe Danise, Hipolito Lazaro and Ulysses Lappas, will be led by Mr. Zuro in "Pagliacci." Selections by Paul Whiteman's band will precede the opera.

Rafaelo Diaz Sings in Brooklyn

Rafaelo Diaz sang in Union Temple, Brooklyn, recently in aid of the Temple's drive for increased membership. Another recent engagement of this tenor was in the Casa del Popolo Club for the World Court, an Italian organization aiming at international amity.

Montani Studios Give Soirée Musicale

PHILADELPHIA, June 28.—The "soirée musicale," given under the auspices of the Montani Vocal Studios in the Musical Art Club recently, took the form of a costume recital. Irish, Japanese, Indian and Spanish scenes and a scene from "Pagliacci" were features of the program, which also included the Quartet from "Rigoletto" and the Sextet from "Lucia." Operatic arias were by Donizetti and Puccini, and English and American song composers were well repre-

sented. Dance numbers were given in cooperation with the Cowanova Studio. Those taking part were Alice Horsefield, Mayme Dwyer, Marion Haley, Belle O'Brien, Katherine Henahen, Jeanne Galla, Marion McCoy, Edith Clement, Eleanor Ginder, Mary Gundrum, Elizabeth Schick, Kathleen Gordon, Helen Smith, Eleanor Murnin, Eleanor Cogan, Mary Rodgers, Nancy Leslie, Miss McEvoy, Anne Convery, Catherine McGrath, Grace McBride, Philomena Gallagher, Josephine Walsh, Mary Steedle, Mary Connolly, Leona Condon, Crescentia Beck, Naomi Abrams, Marion Kraus, Ruth Fielitz, Dorothy Campbell, Mildred Watts, Elizabeth Reisz, Virginia Whitmore, Catherine Beck, Paul Guglielmo, William A. Wagner, Harry J. Williams, John P. Boland, Edward Dooner, John Ambrogi and Edgar W. Prophet. Accompanists were Marion McCoy and Nicola A. Montani.

WILLOW GROVE PAYS TRIBUTE TO HERBERT

Philadelphians Join in Program of Composer's Works
—Soloists Heard

By W. R. Murphy

PHILADELPHIA, June 29.—Tribute was paid to Victor Herbert in an impressive memorial program on Tuesday evening at Willow Grove. His band, which had been engaged to open the season at the park, and which has been playing there under the direction of Henry Hadley, the Strawbridge and Clothier Chorus, which gave the first performance of many Herbert works, Herbert J. Tily, conductor, and the choir of the Second Presbyterian Church, Lindsay Norden, leader, participated in the program. The soloists were Inez Barbour, soprano; Ednyfed Lewis, tenor, and Fred Paxton, baritone. Thousands of Philadelphians, to whom Victor Herbert was endeared through frequent appearances here, thronged the auditorium at the two concerts.

The more ambitious numbers were Mr. Herbert's cantata, "The Captives" his "The Call to Freedom" and Lindsay Norden's setting of Bryant's "Thanatopsis." There were several especially interesting memorial numbers, including Mr. Hadley's setting of Emerson's "How Silent, How Spacious," Dr. Tily's fine setting of Tennyson's "Crossing the Bar," "Remembrance" an orchestral threnody, composed by Mr. Herbert some years ago, and an elegy for 'cello, composed by Mr. Hadley and admirably orchestrated by Samuel L. Lacier.

John Philip Sousa began today his longest engagement at Willow Grove, extending until the close of the season on Sept. 14. This is in celebration of Sousa's twenty-third season at Willow Grove. His opening program included his orchestral suite, "People Who Live in Glass Houses," and some stirring marches. The soloists were Marjorie Moody, soprano, who sang "Depuis le jour" with much spirit; John Dolan, cornetist, and John Weston Bell, piccolo player.

Advanced pupils of Franklin Riker, tenor, gave an interesting mid-June concert in the New Century Club. A varied program was admirably given.

Mildred Mills Leads "Star-Spangled Banner" at Convention

Following the prayer which opened the Fourth of July session of the Democratic Convention in Madison Square Garden, Mildred Mills, formerly of Helena, Mont., and now of New York, led the thousands present in singing the "Star-Spangled Banner." Her soprano voice rose clearly above the great chorus, carrying distinctly to the remotest part of the great building.

Nikola Zan Sings in Portland, Ore.

Immediately following his recent successful recital in the Multnomah Hotel, Portland, Ore., Nikola Zan, baritone of New York, formerly of Portland, received six applications from pupils for lessons. The Prologue to "Pagliacci," and songs by Schubert, Richard Strauss, César Franck and Lully were on Mr. Zan's program, which also included a novel group of Jugoslavic numbers. The accompaniments were played by J. Hutchison.

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GIANNINI AGAIN SCORES

Gives Second London Recital—Will Visit Europe

Following her début in London, Dusolina Giannini, soprano, recently gave a second recital in Queen's Hall. A cable to Daniel Mayer's office in New York reported the second recital "excelled enthusiasm of first concert." Miss Giannini will go on a trip to the continent during July and August, returning to the United States early in September.

Miss Giannini was heard on June 22 at a private musicale in the London home of John Hays Hammond. Members of the royal family, as well as prominent Americans residing in England, were present.

Tamaki Miura Aids Tsuda College Fund

SCARBOROUGH-ON-HUDSON, N. Y., July 5.—Three songs composed by herself were sung by Tamaki Miura, soprano, as part of the program she gave at the Japanese garden party recently at Beechwood in aid of the Tsuda College Fund. These songs were received with favor, as were Mme. Miura's other numbers, the favorite aria from "Butterfly," "At Dawnning" by Cadman, Schubert's "Du bist die Ruh" and "Le nil" by Xavier Leroux. Aldo Franchetti was her accompanist. Mrs. Frank A. Vanderlip was chairman of the general committee.

Maier and Pattison Booked for Forty Concerts Next Season

Although Guy Maier and Lee Pattison, who give two-piano recitals, had not intended to accept more than twenty-five engagements for next season, forty concerts have been booked. These will be concentrated within three months and, on at least three occasions, Mr. Maier and Mr. Pattison will appear six times within as many days. These artists are under the management of Daniel Mayer.

Alice Garrigue Mott to Spend Summer in Europe

Alice Garrigue Mott, singing teacher, booked passage for Europe on July 12 with her husband, Professor Mott. They will land at Trieste, where Mme. Mott's brother-in-law, President Masaryk of Czechoslovakia, will arrange for their comfortable travel. Mme. Mott will then visit Lilli Lehmann in Salzburg, and go on to Switzerland, returning to New York, by way of France and England, on Sept. 15.

Socrate Barozzi Returns from Europe

Socrate Barozzi, the Rumanian violinist, arrived here recently from Europe on the Samaria after a short vacation abroad. Mr. Barozzi will go to the Lake Placid Club, Lake Placid, N. Y., to remain until his concert season opens in the fall.

Musical Discussions Engage Supervisors When Educators Meet in Washington, D.C.

Photo by Tenschert & Flack

Directors of the Department of Music Education, Attending the National Convention of the N. E. A.—Front Row, Left to Right: Mrs. Frank Byram, Mrs. Elizabeth Carmichael, Supervisor of Music in the Public Schools of Fort Dodge, Iowa, President; Laura Bryant, Supervisor of Music in Public Schools of Ithaca, N. Y., Secretary. **Back Row, Left to Right:** Miss Edith B. Athey; Mrs. Frances Clark, Head of Education Department, Victor Talking Machine Co., and Miss Clara Burroughs. Mrs. Byram and the Misses Athey and Burroughs Are Supervisors of Public School Music, Forming the Local Committee

WASHINGTON, D. C., July 5.—One of the largest, if not the largest, attended of the conventions of the National Education Association has just concluded its sittings. It has been estimated that from 8000 to 10,000 educators were in the national capital, drawn no doubt by the elaborate program planned and the remarkable number of historic and national shrines for educational sight-seeing.

The department of music education, under the presidency of Mrs. Elizabeth Carmichael, supervisor of public school music at Fort Dodge, Iowa, and the very able secretaryship of Laura Bryant, supervisor of music in the public schools of Ithaca, N. Y., supplemented by the local committee of public school music supervisors, Mrs. Frank Byram, Clara Burroughs and Edith B. Athey, mapped out one of the most interesting of all the departmental programs.

It was estimated that at least 350 music supervisors, representing every State in the Union, as well as Hawaii, attended the two sessions of this department in the music room of the Central High School, where the association held its meetings. The music room of this high school seats 250 people, and the walls were lined with standees at each

session, the doorways were crowded, and those still less fortunate endeavored to be happy hearing what they could from the hallway.

George H. Gartlan, director of music in the public schools of New York City, conducted the Washington Teachers' Choral Club, which opened the Department of Music proceedings with Bliss' "A Midsummer Night" and Coerne's "Landing of the Pilgrims," the baritone solo being sung by Harry Angelico.

Telegraphed greetings were read by Mrs. Byram from Dr. Edwin N. C. Barnes, director of music in the local public schools, who was forced to leave town before the opening of this convention in order to keep a contract to teach at the University of Utah this summer.

Benefits of Music Proved

Thomas E. Finegan, director of education division, National Transportation Institute, Washington, D. C., spoke on the value of "music in education," stressing the fact that music had an equality with the "three R's." Mr. Finegan told of the necessity for giving the children, from the kindergarten up, the best that there is in music. Mr. Finegan also emphasized the disciplinary effect music has on children. Its effect on nervous patients among war veterans, he said, had been most beneficial.

At the second session Mr. Gartlan, in

illustrating the various ways that the best in music can be brought to the children, told of visiting one of the New York public schools, which had no time to enter the music memory contest. When he found a domestic art class busy sewing but also very busy talking, he decided to take matters in his own hands by experimenting with the effect of music on a hand-working class. Immediately after the Victrola had been started, the girls began to listen to the and had no desire to talk. The result of the experiment was that shortly afterward this same school, which previously had stated that it had no time to enter the "music memory contest," won it.

Demonstrations Given

James F. Price, associate director of music in the public schools of Hartford, Conn., took the place of Frank A. Beach, dean of music of the State Teachers' College, Emporia, Kan., who was unable to attend, and moved his own lecture on the "organization and the conduct of a school orchestra" from the second session to the first session.

Hazel Gertrude Kinsella of the University School of Music in Lincoln, Neb., sent Mrs. Sawyer, one of her assistants, to give a demonstration of the Kinsella method in piano teaching, who brought with her some eight or nine children from the public schools of Nebraska.

Louis L. Mohler of the Teachers' College, Columbia University, gave a lecture on "music appreciation as a phase of modern education," illustrating the lecture at the second session with a demonstration by some twenty of the local school children. This was a particularly valuable demonstration in that neither the pupils nor the teacher had ever met before.

Mrs. Frances Clark, head of the education department of the Victor Talking Machine Company, addressed the last session on school music in 1836, 1886, 1911 and 1936.

The delegates decided that the director of public school music in the next convention city should be the incoming president. The board of directors of the N. E. A. will probably decide the next place for the convention in the fall.

Social events were many during the stay of the educators. The local public school music supervisors held a reception for visiting supervisors in Central High School after the first afternoon session of the music department. Esther Linkins, State president of the National Federation of Music Clubs, held a reception for Mrs. Frances Clark, its second vice-president, who addressed the local members on the work and the future ideals of the organization. A delightful program of music was given by Mrs. Helen Corbin Heinl, pianist, and Mr. Lambden, baritone soloist, of the Foundry M. E. Church, with George H. Wilson at the piano.

DOROTHY DEMUTH WATSON.

French Soprano Sings in Birmingham

BIRMINGHAM, ALA., July 5.—Juliette Dolleans Chamblee, lyric soprano of Paris, who has taken up her residence in Birmingham, was recently presented by Edna Gockel Gussen, in a joint recital with Leona Lewis, organist, at Temple Emanu-El. Mme. Chamblee gave arias from "Butterfly" and "Louise," and a group of Schubert songs in French. Rebecca Bazemore, contralto, and Mary Pearson-Simmons, soprano, pupils of Ferdinand Dunkley and holders of Alabama Federation of Music Clubs scholarships, were presented in recital together with Esther Miller, contralto, and W. G. Kidd, tenor. Two other programs, one an organ recital, were given by pupils of Mr. Dunkley. The Birmingham Southern College Glee Club, O. Gordon Erickson, conductor, has made a very successful tour to the Pacific Coast. FERDINAND DUNKLEY.

Ruth Breton, Violinist, to Make Début

Ruth Breton, American violinist and pupil of Leopold Auer, will make her New York début late in October under Concert Management Arthur Judson. Miss Breton, who comes from Louisville, Ky., played there last season in concert with the Cincinnati Symphony under Fritz Reiner, and with the St. Louis Symphony under Rudolph Ganz. She has also appeared in recital in Chicago. After her New York appearance she will tour under the Judson management.

BERTHA GARVER



Mezzo Soprano

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THE EVENING SUN, BALTIMORE—May 15, 1924

Mention should also be made of Bertha Garver, who essayed the part of the nurse and who really did excellent work, indicating especially the fatuous silliness of an elderly woman whose vanity is tickled by the addresses of what appears to her a very elegant stranger.

THE BALTIMORE NEWS—May 13, 1924 "Mme. Butterfly"
Bertha Garver's, Suzuki, voice rang out surprisingly full and rich.

THE BALTIMORE DAILY POST—May 14, 1924 "Rigoletto"
Bertha Garver a charming Maddalena.

THE SUN, BALTIMORE—May 24, 1924 "Barber of Seville"
Bertha Garver, as Bertha, caught the spirit of the evening and made a liberal contribution to the fun.

THE EVENING SUN, BALTIMORE—May 22, 1924 "Rigoletto"
Bertha Garver looked picturesque as Maddalena.

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F. G. Savastano

What Is the Solution?

[Continued from page 9]

tracts, he states. Many local managers know local conditions only and make no study of national or sectional conditions. Such were "hard hit" by the "hard times" of last season, Dean Butler claims.

"Many think it is an easy matter to make money by giving concerts," says Dean Butler. "But there is no cut-throat competition in Syracuse. There is no lack of public interest, but the public is 'getting wise' to the artist with an exaggerated reputation who cannot 'deliver' and to the performer who wants from \$1,500 to \$3,000 a night for work not far above the average. Only fair cooperation is received from some of the booking managers. Their help consists of the usual window cards, circulars, a silly and useless book of press stories written by a musical moron who thinks everyone is as ignorant of what the public wants as he is. I suppose over-selling by a manager cannot be stopped. But over-buying can be if local managers will work together for the musical interests—not the financial interests—of the community."

In some points, but not in all districts, the country has too many concerts, thinks Dean Butler. New territory that could be developed includes all towns of from 3000 to 10,000 in practically all parts of the country. Moreover, this development would relieve the situation in sections already over-crowded. Artists should be willing to accept reasonable fees, so that prices of tickets would be

reduced and more people induced to attend concerts. Cancellations force higher prices, owing to unremunerative travel, and make earnings more uncertain. Clubs are far more dependable than local managers, according to his viewpoint. He approves of the civic music course in smaller centers. In larger places the local manager has his place and "is always opposed to civic music courses." Radio fans are staying at home in the hope of hearing, free of charge, a concert which would cost them money in a hall. The situation in Syracuse in regard to halls is not good. The most available auditorium is not good for sound, and the one that is best

acoustically is too small and not centrally located. The press cooperates.

Dean Butler favors percentages instead of guarantees and regrets a policy on the part of some booking offices of selling to incompetent and over-sanguine local managers as well as "exaggerated claims of ability for unknown artists."

"Let the booking manager select the local manager carefully," he says, "give real aid in advertising and help put the concert over. Why should the local manager take all the risks? Why not let the manager and artist take their share of risks? Such an arrangement would eliminate the 'fly-by-night' manager, and the artist would get what he is really worth in that locality—not what he thinks he is worth or what he is worth in New York. Closer routing would result and long jumps would have to be cut out."

MINNESOTA STUDENTS ARE AWARDED DIPLOMAS

Minneapolis and MacPhail Schools of Music Present Graduates in Annual Programs

MINNEAPOLIS, June 28.—Two Minneapolis music schools held their graduating exercises recently. The graduating class of the Minneapolis School of Music gave an interesting program, assisted by a well-balanced orchestra of faculty members, students and players from the Minneapolis Symphony, under the baton of William H. Pontius, head of the school.

The allegro of the Haydn Quartet in D and two movements of a Mozart quartet were well played by an ensemble

composed of Harry Katzman, first violin; Fred G. Smith, Jr., second violin; Anton Bjorklund, viola, and Dr. Frank, cello. Anton Bjorklund disclosed fine skill and musicianship in two movements of Bruch's G Minor Concerto. Elizabeth Weisz played a movement of a Rubinstein concerto; Florence Hallsten was heard in two movements of Grieg's Concerto in A Minor, and Clare Thompson gave a fine performance of a Liszt concerto. Agnes Johnson sang Luzzi's "Ave Maria" and Lela Gillham, the Romanza from Thomas's "Mignon," and showed much promise.

The MacPhail School of Music awarded degrees, diplomas and certificates to a large class, with pianists holding the honor in point of numbers. Agnes Thro played a movement from Chopin's F Minor Concerto; Laura Gough, a movement from a Moszkowski Concerto; Dorothy Hitchcock, the first movement from MacDowell's D Minor Concerto, and Sylvia Crawford, the first movement of a Rubinstein concerto, all disclosing ability. Ruth Helger, violinist, played in excellent style, a movement from the Mendelssohn Concerto.

Of the singers, Frederick Scheweppe sang with a fresh, free voice, Massenet's "Vision Fugitive" and joined Marvin Wilkins, Rosemary Otter and Nyda Lindstrom in a satisfactory performance of the Quartet from "Rigoletto."

Glenn Dillard Gunn of Chicago, William MacPhail and J. Rudolph Peterson conducted the orchestra, a very good one, in accompanying the soloists and in professional and recessional marches.

Both events illustrated the fine work that is being done in Minneapolis and reflected much credit on the directors and teachers.

H. K. ZUPPINGER.

Seneca Pierce, Pianist and Composer, Makes Paris Début as Singer

MILWAUKEE, WIS., June 28.—Seneca Pierce, well-known Milwaukee pianist and composer, whose songs have been sung by Anna Case, Schumann Heink, Frances Alda, Charles Hackett and many others, intends to make a career as a singer. He has been studying in Berlin and recently gave a recital before an American audience in Paris, with Arthur Shattuck as accompanist. Mr. Pierce has played accompaniments on tour for Mme. Alda, Mr. Hackett and others. He appeared in Milwaukee as a pianist several times prior to his departure for Europe.

C. O. SKINROOD.

District of Columbia Organists Elect Louis A. Potter, Jr., as Dean

WASHINGTON, June 30.—The following officers have been elected for the ensuing year by the District of Columbia Chapter of the American Guild of Organists: Louis A. Potter, Jr., A. A. G. O., dean; Maud G. Sewall, F. A. G. O., sub-dean; Mrs. George E. Warfield, treasurer; Charlotte Klein, secretary; Mrs. John M. Silvester, registrar; Rolla G. G. Onyun and John B. Wilson, auditors, and Mrs. Frank A. Frost, A. A. Torovsky, Charlotte Klein, John B. Wilson, Edgar Priest, Rolla G. G. Onyun, Louis A. Potter, Jr., Edith Athey and Howard A. Watson, executive committee.

A. T. MARKS.

TRENTON CONSERVATORY STUDENTS WIN AWARDS

String Quartet Gives Program at Annual Graduation—Eagle Band Scores in Concert

TRENTON, N. J., July 5.—Graduation exercises held recently at the Trenton Conservatory, following a series of three weekly student recitals, brought forward the string quartet of the Conservatory. The ensemble consisting of Andrew Kuhn, first violin; Louis Kittleberger, second violin; Arthur Whitehair, viola, and John Kamrad, cello, played the first movement of the Mozart Quartet in E Flat with a precision and shading that reflected credit on Gustav Hagedorn, director of the violin department, who trained the young musicians.

William J. O'Toole, director of the Conservatory, presented certificates, diplomas, scholarships and honorable mention to students.

Pianists of the junior class who were the assisting soloists included Frank L. Gardiner, Elizabeth Boyd, Marguerite Schlickling, Ethel Thomas, Ceville Ogden and Mary Moran.

Students receiving both diplomas for the regular Conservatory course, and teachers' certificates were Ruth Robinson Crabiel, Lillian Eure Drake and Ellen A. Bowden. Agnes McCartney received a teachers' certificate. Scholarships in the piano department were given to Marguerite Schlickling, '25, Lillian Martindell, Hazel Williams of Roebling; Janet Gill, Jean Seidenglanz and Estelle Pownal of Newtown, and Brenda Worell of Burlington. Violin scholarships were given to Stephen Kramer and Arthur Whitehair. Among the honorable mention students were Ethel Thomas and Frank Gardiner, both of the class of 1925.

The Eagle Philharmonic Band, conducted by Benedict Napoliello, recently gave an interesting program before a large audience in Cadwallader Park. Beatrice Goeke, soprano, was warmly applauded for her aria from "Gioconda," and a song by Victor Herbert. Numbers by the band were excerpts from "Trovatore," and "Cavalleria." "Monastery Chimes," a march by Mr. Napoliello, was effectively played. Mr. Napoliello, who is at the head of the brass instrument department of the Trenton Conservatory, has won commendation from music-lovers for the band's artistic programs.

FRANK L. GARDINER.

Following her concert in Fargo, N. D., next season, Julia Claussen, contralto of the Metropolitan Opera, will give a Chicago concert. The latter event will be under the local management of F. Wight Neumann, and will be given in Studebaker Theater.

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ELISABETH

RETHBERG

SOPRANO

Progressive Series College Champions Cause of Scientific Piano Teaching

ST. LOUIS, July 5.—One of St. Louis' musical institutions whose work has attracted national attention is the Progressive Series Teachers' College. Unlike many schools of music which seek to develop piano-playing talents, the Progressive College was founded expressly to train the student in the science of teaching, emphasizing especially, the work of the elementary grades. The school has spent large sums of money in the investigation of various so-called modern methods of teaching and in working out its own experiments, and testing out every new idea in its practice teaching classes of more than 300 students.

It is being recognized more and more each year that training for the development of pianistic ability is one thing and training for efficient teaching, quite another. The former requires years and the majority of musical institutions offer only courses designed chiefly to develop the student in piano playing. Usually, the student receives but little training in the science of teaching, and very often the interpretation of compositions in the earlier grades is entirely lacking.

The Progressive Series Teachers' College has sought to supply this need in the training of the efficient teacher. By maintaining entrance requirements that demand sound pianistic training, the College has been able to attract teachers of high calibre, who have had little difficulty in completing the course within the required period of thirty weeks.

The basis of instruction in the school is the widely-known Progressive Series of Piano Lessons, which the students are trained to present in an efficient manner, so that the instruction which they will be prepared to give in music will be equivalent in scope and educational value to a high school course in one of the academic branches.

One of the courses which has wrought the most astonishing results is the work in interpretation and music analysis, now a major subject. It has been found that the interpretation of compositions in the earlier grades has been often lacking or quite inadequate. Good results have been obtained at the College by having this grade of work played by an artist and analyzed by the instructor, giving the students a definite understanding of how and why certain musical effects are produced. The student then has an opportunity to apply what he has learned in the practice classes, which he is required to conduct.

Another course which has met with general approval on the part of the many who have taken it, is the course in public school music. This course has been specially designed to meet the needs of the communities which cannot afford to engage high-salaried supervisors, but which would gladly pay a teacher liberally for two or three hours' work every morning. Since this is the time that the

teacher is often idle, many graduates have not only found this a source of added income, but also a good means of advancing their prestige in the community.

Teaching the Child

The subject of child psychology and pedagogy is given special attention, since the graduates will be expected to have a thorough understanding of the teaching of children from six to eight years of age. The student is not only required to do practice teaching, but is also given the opportunity of seeing experienced teachers at work. Other courses include harmony, musical history, melody writing and normal work in class presentation of the Progressive Series Lessons. There is also another course which has proved invaluable to many graduates, that in studio manage-

ment and business methods, which gives a satisfactory solution of many of the problems that confront the teacher in his struggle to succeed.

Graduates are given certificates from the College, signed by all the members of the faculty and also a certificate from the Art Publication Society authorizing the teaching of the elementary, intermediate and advanced grades of the Progressive Series of Piano Lessons. Graduates in the public school music course will also be granted a certificate of proficiency.

The College has been particularly successful in choosing its faculty from among those who have achieved noteworthy successes in their various fields. Arthur Edward Johnstone, director, is a pedagogue of wide experience and has composed many works for teaching purposes, both for piano and voice. He was formerly music editor of the American Book Company and is now executive editor of the Art Publication Society. Besides his work as director, Mr. Johnstone teaches harmony and melody writing.

Ernest R. Kroeger, director of the Kroeger School of Music, a charter member of the American Guild of Organists

and a Member of the French Academy and of the National Institute of Arts and Letters, is instructor in musical history and interpretation and musical analysis. Edgar James Swift, Ph.D., teacher of psychology, is head of the department of psychology and education at Washington University. Julia Etta Broughton, a graduate of the College of Fine Arts of Syracuse University and also of the Progressive Series, is instructor in class presentation of the Progressive Series. Harriette Husted Young, a graduate of the Sherwood School of Music, is an instructor in the same subject, and J. Julian Vandevere, a graduate of Cornell University in public school music, teaches public school music and class presentation of the Progressive Series to beginners. R. E. Stuart is general manager and Anne Marburger is registrar.

As a special feature next season, each student will be given without additional cost, a season ticket to the Saturday evening concerts of the St. Louis Symphony, Rudolph Ganz, conductor. Mr. Kroeger will give a special course of lectures on the various works which the orchestra will play. The fall term will open on Oct. 1.

Boston Activities

July 5.
Bigelow, Florence Geehr, Millicent Lundberg, Beryl Bayley, Alice Olson, Gertrude Cummings, Grace Kline, Eleanor Ten Eyck and Florence Newham. The concluding number, the first movement of Grieg's Concerto in A Minor, was played by Sumner Brainerd Vinton with Miss Hier at the second piano. All the pupils showed good musicianship.

LaForge-Berumen Studios Present Artists in Weekly Recital

The fifth weekly recital of the LaForge-Berumen Summer School, New York, drew an audience which filled the studios to capacity. Arthur Kraft, tenor, accompanied by Frank LaForge, composer and pianist, gave the major part of the program, and Sara Newell played two groups of piano solos. Mr. Kraft never sang better, and his clear high tones greatly pleased his listeners. Mr. LaForge's accompaniments were of their familiar excellence. Miss Newell, like other pianists heard in this series, has a brilliant technic, and especially in the Chopin group displayed genuine poetical feeling. Many encores were demanded and granted by the soloists.

Francis Moore and Hugo Kortschak Will Make Western Tours

Francis Moore, pianist, and Hugo Kortschak, violinist, who will be heard in their annual New York recitals on Oct. 10 and 14 respectively, will make two Western tours under the management of Evelyn Hopper. The first will take place late in October and the second in January. Recent bookings for these artists include appearances in New Brunswick, N. J.; Stamford, Conn.; Youngstown, Ohio; Duluth, Minn.; Lincoln, Neb., and Danbury, Conn.

Philadelphia Opera Reengages Helen Stanley as Prima Donna

Helen Stanley, prima donna soprano, who scored an outstanding success with the Philadelphia Civic Opera Company in its recent first season, has been reengaged for next year. She will sing the leading rôles in "Butterfly" and "L'Amore dei Tre Re." Mme. Stanley will be prevented by conflicting concert engagements from doing *Mimi* at the opening performance of the second season of the Philadelphia Company.

Ernest Hutcheson Visits Summer Camp

Ernest Hutcheson, pianist, spent June at his camp near Sandwich, Mass. This month and part of August Mr. Hutcheson will again conduct master classes at Chautauqua, N. Y.

Marie Sundelius, soprano of the Metropolitan Opera, will be the soloist with the U. S. Marine Band in an open air dedication performance in Roger Williams Park in Providence, R. I., on Sept. 21.

Motion Picture Conductor Leads Opera Performances

BOSTON, July 5.—The resourcefulness of motion picture conductors was recently shown when Charles Hatch, chief conductor of the Gordon Theaters, was called in at short notice to conduct the performances of "Cavalleria Rusticana," "Pagliacci," "Faust" and "Trovatore," which were recently presented by Mme. Vinello-Johnson's School of Opera. Mr. Hatch had never conducted the music nor was he familiar with the scores. His musicianship stood him in good stead, however, for with only two orchestral rehearsals and a few hearings of Mme. Johnson's pupils, Mr. Hatch stepped into the orchestral pit and led the performances with an authority which won the praise of musicians and press. Stage cues and orchestral cues were given with the accuracy and promptness of an experienced operatic conductor. Mr. Hatch's conducting was an unusual exhibition of that quick adaptability which is indispensable to the modern motion picture conductor.

W. J. PARKER.

Cleveland Fortnightly Club Chorus Invited to Sing at Biennial

CLEVELAND, July 5.—The Fortnightly Musical Club Chorus has been invited to sing at the biennial meeting of the National Federation of Music Clubs in Portland, Ore., June, 1925. At the last biennial meeting held in Asheville, N. C., the work of the Philadelphia Chorus so impressed members of the Fortnightly Club that they decided to organize a similar chorus. During the past winter the Fortnightly Club Chorus was developed. Its progress was rapid and its success immediate. Under the capable leadership of Zoe Long Fouts, the chorus of 100 members has already made successful concert appearances. Much credit for the success of the organization is also due Mrs. Harry L. Goodbread, accompanist.

FLORENCE M. BARTHYE.

David Lythgoe Pupils Give Program in Steinert Hall

BOSTON, July 5.—Hattie Gregg Patterson, soprano, assisted by Ramon Ricalde, tenor, pupils of David Lythgoe, were heard in concert in Steinert Hall last week by an appreciative audience. Miss Patterson sang numbers by Rogers, Ardit, Logan, Terry, Saint-Saëns and Verdi, disclosing a voice of much beauty which she used with authority and intelligence. Her flawless diction was a decided asset. Mr. Ricalde, who has a voice of promise, sang "Celeste Aïda" by Verdi in fine style, and shared honors with Miss Patterson. Helen Jeanette Gordon played artistic accompaniments.

W. J. PARKER.

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MILWAUKEE SCHOOL CELEBRATES JUBILEE

Wisconsin Conservatory Presents Students on Twenty-fifth Anniversary

By C. O. Skinrod

MILWAUKEE, WIS., July 5.—The Wisconsin Conservatory, one of the oldest and largest musical schools of the city and the State, celebrated its silver jubilee in a series of six special programs. Three of these were given at the conservatory hall of the school on Monday, Wednesday and Friday nights in the week of June 15. An operatic program was given on Tuesday night and a drama program on Thursday night, both in St. John's Cathedral Hall. The series came to a climax on Saturday night, when commencement exercises were held in the Pabst Theater.

The three recital programs were given by advanced students from the various departments. The opera program included works by the orchestra, led by Pearl Brice, numbers by male and female choruses, conducted by William Boeppeler, and operatic arias sung by Elsa Bloedel, Ilsa Weissenborn, Clementine Malek and Verna Lean, accompanied by the orchestra. Beth Engelhard and Mrs. W. G.

Hyde sang a duet from Mozart's "Marriage of Figaro."

The drama program was under the direction of Estelle Fielding of the conservatory faculty, and included scenes from the "Merchant of Venice" and a tabloid version of "Smilin' Through," arranged by Miss Fielding and Anne Davis Geisenfeld. The music was furnished by a quintet from the school composed of Genevieve Dietrich, Adah Fiske, Elizabeth Strasen, Marie Strasen and Erna Villmow.

At the commencement exercises, addresses were made by Mayor Daniel Hoan, William George Bruce and Theodore Dammann. Diplomas were presented by the director, William Boeppeler.

The Wisconsin Conservatory has about sixty teachers. Theodore Dammann is president of the school; William Boeppeler, vice-president and musical director; Emil H. Koepke, secretary-treasurer and manager, and Frank Olin Thompson, Katherine M. Clarke and Edwin G. Kappelman are assistant musical directors. The conservatory has a summer school this year with a large faculty, and will continue from June 24 to Aug. 2.

The institution was started in 1899 with William Boeppeler's private class and that of his assistant, Liborius Semmann, as a nucleus. It has grown to more than 2000 students with quarters in the downtown section and three flourishing branch schools in outlying portions of the city.

TEXANS GET DIPLOMAS

San Antonio College Graduates Five Piano Students

SAN ANTONIO, TEX., July 3.—At the graduation concert of the San Antonio College of Music, John M. Steinfeldt, president, presented diplomas to Mabel Cook of Pleasanton, Tex., and Emma Jackson, Marybeth Conoly, Ada Rice, and Mary Nourse of Eagle Pass. Concertos by Weber, Schütz, Saint-Saëns, Arensky and Tchaikovsky were played, with Mr. Steinfeldt at the second piano.

Roma Koopp, E. M. Daugherty, Edna Krueger and Estelle Jones, organ pupils of Mr. Steinfeldt, were presented in recital on June 15, in the organ room of the college. Works by Stainer, Mendelssohn, Handel, Bach, César Franck, Widor and others were given. Irena Wiseup, thirteen-year-old piano pupil of Mr. Steinfeldt, was heard on June 9, in a program including Bach's Italian Concerto, and works by Beethoven, Liszt, Debussy, Chopin, Moszkowski and Albeniz.

Piano pupils of Frederick King ap-

peared in recital in Main Avenue High School Auditorium. August Winkenhower was awarded the Hertzberg medal. Others heard were Eunice Williams, Evelyn Pridgen, Dorothy Fitzhugh, Elizabeth Jackson, Therma Dellehunt, Hermia Hoefgen, Milton Uhl, Dorothy Brenner and Harriet Van Buren.

Portland Musicians Honor Dudley Buck as Master Classes Convene

PORTLAND, ORE., July 5.—Dudley Buck, New York teacher of singing, who is holding master classes here, was the guest of honor at a recent reception given by leading musicians of Portland and nearby cities at Hotel Multnomah. At an earlier meeting of musicians and students, Mr. Buck delivered a lecture on vocal theories and principles.

Ernest Bloch Begins Lecture Series at San Francisco Conservatory

SAN FRANCISCO, CAL., July 3.—The course of lectures to be given by Ernest Bloch at the San Francisco Conserva-

tory was opened by a preliminary address in which Mr. Bloch outlined the scope and subject matter of the course on June 22. Press representatives and prominent local musicians were in attendance. Interest in the course, as manifested in the enrollment, is gratifying to Ada Clement and Lillian Hodges, directors of the Conservatory, who showed their courage and initiative in bringing Mr. Bloch to San Francisco. The University of California has engaged Mr. Bloch for one lecture, and Alfred Hertz has invited him to conduct some of his own compositions in Hollywood Bowl, after completing his engagement in San Francisco.

CHARLES A. QUITZOW.

OMAHA SYMPHONY TO GIVE THREE WINTER CONCERTS

Other Musical Clubs Preparing Series of Programs—Twelve Full Scores in Memory Contest

OMAHA, NEB., July 5.—The Omaha Symphony, after its successful concert last spring, is preparing for a series of three concerts next winter under the sponsorship of the professional and business woman's department of the Chamber of Commerce.

With Juliette McCune directing, the usual memory contest of the schools was held shortly before the close of the school year. All the schools participated, and five were selected from each for the final contest. Twelve students gained full scores, being able to give the titles and the names and nationalities of the composers of thirty pieces.

Mrs. Louise Shadduc Zabriskie, F. A. G. O., is dean of the Nebraska Chapter of the American Guild of Organists this year, and under her leadership there have been many inspiring and helpful activities. The Tuesday Musical Club is now planning its regular series of concerts for next winter. The Fortnightly, Monday Musical, and Friends of Music Clubs are also actively engaged in arrangements for next winter's programs. Mary Louise Edwards of San Antonio, Tex., sang several solos during the meeting of the Lions Club in Omaha.

The following are the newly elected officers of the Clef Club: Frank Newlean, Mrs. Zabriskie, Miss Munchoff, Mrs. Milliken, Dr. Silby, Mr. Bennett.

MARGARET GRAHAM AMES.

SAN DIEGO FORCES HEARD

High School Orchestra and Chorus Present Spring Programs

SAN DIEGO, CAL., July 3.—The San Diego High School Orchestra, under the leadership of Nino Marcelli, gave its spring concert in the Spreckles Theater recently. The orchestra played in a finished manner and was warmly applauded by the large audience. Mr. Marcelli's fine work in the schools is producing results. The soloist for the evening was Beatrice Roger, cellist, who played a concerto by Goltermann.

The program consisted of the "Ruy Blas" Overture, "Peer Gynt" Suite No. 2, Brahms' Hungarian Dances Nos. 5 and 6, Valse Triste by Sibelius and Rhapsody España by Chabrier.

The chorus of 200 voices of the high school, under the leadership of William Frederic Reyer, gave its annual concert in Balboa Park at the Spreckles outdoor organ on Sunday, June 8. Seven thousand persons gathered to hear this program, which consisted of several standard glee club numbers and the cantata "Ruth," by Alfred Gaul. The soloists were Dorothy Butcher as Naomi; Lois Hoyt, Boaz, and Lou Berne Reyner, Lois Butcher and Marie Rogers, who shared the part of Ruth.

W. F. REYER.

TEXAS COMPOSERS WIN PRIZES IN SAN ANTONIO

David Guion, van Katwijk, Renard and Steinfeldt Are Successful in Annual Club Competition

SAN ANTONIO, TEX., July 5.—David Guion of Dallas won the first prize of \$100 with his piano composition, Valse Arabesque, in the fifth annual Texas prize competition, sponsored by the San Antonio Musical Club, according to an announcement by Mrs. Lewis Kram Beck, president. The second prize of \$50 was won by John M. Steinfeldt of San Antonio with his Valse d'Amour. He also won the second prize of \$50 for his vocal composition, Kyrie Sanctus Benedictus.

First prize of \$100 for the best vocal composition was awarded to Paul van Katwijk of Dallas, who submitted "Captain, My Captain" for mixed chorus. Honorable mention was given "Praise the Lord Almighty," composed by Frank Renard of Dallas.

In the competition of compositions for strings, Frank Renard of Dallas won first prize of \$100 with "Three Sketches for String Quartet."

Felix Borowski of Chicago was chairman of the judging committee. Members of the competition committee were Mrs. Lewis Kram Beck, president; Mrs. J. W. Hoit, chairman; Roy R. Repass, Alice Mayfield and Meta Hertwig. The prizes will be awarded when the compositions are presented at the opening musicale of the club in October.

GENEVIEVE M. TUCKER.

Denver Conductor Weds Singer

DENVER, July 3.—Henry E. Sachs, conductor of the Denver Municipal Band, composer, and a prominent figure in the musical life of this city for several years, was married to Valdene Marie Smith, well-known in local musical circles and also in New York, where she and her sister, Dorothy, have appeared during the past two seasons in musical shows. Mr. and Mrs. Sachs will reside in Denver. Owing to the bridegroom's engagement to conduct the summer band concerts, the honeymoon trip to Europe will be postponed until fall.

J. C. WILCOX.

NELIGH, NEB.—H. L. Chatelain, leader of the civic band here, has resigned to take a similar post in Yankton, S. D.

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PLAN MORE CONCERTS

American Orchestral Society Appeals to Public for Support

Reorganization of the American Orchestral Society, which has completed the most successful year in its history, is in process. For three years, Mrs. E. H. Harriman has financed the Society to a large extent, and while she has not withdrawn her support, the directorate feels every person interested in the future of American music should be asked to co-operate with her and will divide donations into two classes—from sustaining and associate members. Associate membership entitles the holder to admission to concerts.

The Society studied thirty-five works, including symphonies, overtures and tone poems by standard composers, and graduated thirty students. Seven members have joined the Cincinnati and St. Louis orchestras. Concerts were given during the season in Cooper Union, with the exception of the graduation program, which was heard in Town Hall.

A plan of community concerts is outlined for next season. Three rehearsals will be held every week, beginning on Oct. 13. Instructors engaged include Alfred Megelin for the first violins, Ernest La Prade for the seconds, George Hammer, viola; William Durieux and Percy Such, cello section; Morris Tivin and Umberto Buldrini, double bass; Pierre Mathieu and Rene Corne, oboe; Louis Letellier, bassoon; Lorenzo Sansone, trumpet; Louis Paladino, trombone; Samuel Borodkin, percussion. Georges Barrère continues in charge of the flute section. Five concerts will be given in Cooper Union next season, and four programs will be heard in the new hall of the Institute of Arts and Sciences of Columbia University. Concerts for city employees and employees of large firms are also being discussed.

Last season the Philharmonic and American Orchestral societies gave together 1106 hour ensemble lessons to over 2000 orchestral students in high schools, and Willem van Hoogstraten, conductor of the Philharmonic, gave a demonstration in conducting to leaders of high school orchestras. Another feature of the season was the inauguration by the American Orchestral Society of children's concerts conducted by Ernest Schelling, 57 players from the Philharmonic taking part. Two series, of five concerts each, were given, and it is planned to repeat these next year.

Orville and Patti Harrold Acclaimed in Program in Richmond, Ind.

RICHMOND, IND., July 5.—Orville Harrold, tenor, and his daughter, Patti Harrold, received an ovation at their recent concert in the Coliseum given for the benefit of the Paul Dresser Memorial Association, which is raising funds to erect a memorial in Terre Haute in honor of the composer of "On the Banks of the Wabash." The singers were heard in solo and duets, sung in costume, and were recalled for repeated encores. Emil Polak, who was an able accompanist, also played several solos.

ESTHER GRIFFIN WHITE.

Detroit Chamber Music Society Proves High Idealism in Its Devotion to Art

DETROIT, July 3.—The Detroit Chamber Music Society is closing one of the most successful seasons in its history, a history replete with lofty ideals, for the attainment of which valorous efforts have been put forth. Clara E. Dyar remains at the head of the Society, devoting all of her time and energy to its welfare.

The Chamber Music Society was for many years identified with the concerts given by the Flonzaley Quartet and others of similar calibre until a season or two ago when Miss Dyar became convinced that a greater service might be rendered to Detroit by devoting all of the available funds to fostering an appreciation of music among our future citizens and those kept in public institutions. With this in view, the concert course was discontinued and three funds were established: a maintenance fund, consisting of large contributions from board members and others; a subscription fund and the regular membership fund, these moneys providing concerts for Detroit's public schools and other civic centers. The musician members of the Society give the programs, for which they are paid by the organization. It is Miss Dyar's belief that musicians should no more give their services than that the grocers should supply food gratis or the coal dealers heat the schools free of charge.

The membership of the Chamber Music Society includes such artists as Ilya Schkolnik, William Grafing King, Philipp Abbas, Stanislaw Szmulewicz and Valbert Coffey, and the programs are of the highest order. The Society added much to the success of Detroit's last music week, presenting Francis Mayhew, Konstantin Komarovsky and Minnie Sample at the Eastern High School; The Abbas String Quartet at the Northeastern High; James Barrett, Louis Daugherty, Margaret Pitney and Ruth Hick, at the Northwestern High; Lillian Poli, Perle B. Marsden and a string trio at the Institute of Arts, and Vera Richardson in a piano recital, also at the Institute.

During the last season, forty concerts were given in the Wayne County jail, thirty-two in the house of correction, and forty-eight in the detention home, besides programs by carollers who were sent to these institutions on Christmas Eve. Ten Sunday afternoon programs were given at the Institute of Arts and nine chamber music programs were presented in the large high school auditoriums. Soloists are provided for the band concerts on Belle Isle and a concert is given each Sunday evening in the Recreation Building on Elmwood Avenue, all of which are free to the public.

This outline gives but a brief glimpse of the magnitude of the work of the Chamber Music Society, all of which is personally supervised by Miss Dyar and her able assistant, Mrs. Perle Baird Marsden. Miss Dyar is personally responsible for the large contributions which are secured, and the success of her



Leaders in Detroit's Musical Progress: Clara E. Dyar, President of the Chamber Music Society (Left); Mrs. Perle Baird Marsden, Director of the Organization's Free Concerts and Booking Bureau, and Reginald Poland, Assistant Director of the Institute of Arts, Where Many of the Programs Are Given

financial quests may best be judged by the extensive activities of the club.

The Chamber Music Society also operates a booking bureau for members, for which service no fee is charged. Engagements are secured with various clubs and societies in Detroit and nearby districts. Mrs. Marsden is director of this department, as well as of the free concerts and her genial personality and broad vision have been vital factors in her success.

Christian Liedich is secretary of the Society, Mrs. Clara Koeler Heberlein, chairman of the program committee, and Bessie G. Clark, assistant to the president. There is a governing board of eleven members.

The Chamber Music Society is unlike any other organization in the city and its president is a unique figure. She is visionary and possesses an indomitable courage and determination that make many of her visions become practical realities.

"I am eagerly looking forward to the day," Miss Dyar said, "when the city will awake to the real need of music, and will finance the work that we have undertaken. We entered this field because we could reach many classes of people with free music, leaving the local managers to look after the interests of the concert-goers. The Chamber Music Society will always stand ready to assist in the supervision of these concerts, but they should be provided for in the city budget. When that glorious day arrives, the Society will resume its course of chamber music concerts, bringing to De-

troit the best that the world has to offer. Of course, that work had a civic aspect also, for the Chamber Music Society not only engaged the Flonzaleys, the London String Quartet and others to play for its members and subscribers, but also to play for the school children on the day following the concert and for the general public on the day previous, both events being free."

MABEL McDONOUGH FURNEY.

ATLANTA CLUB PRESENTS LOCAL COMPOSER'S WORKS

Compositions of Alfredo Barili Given by Juveniles—Artists Heard in Varied Programs

ATLANTA, GA., July 5.—The closing program of the Junior Music Club was given in Cable Hall on June 7. Nana Tucker, teacher and writer on musical subjects and chairman of the program, read a paper on "The Work of Alfredo Barili in Atlanta," following which a program of his works was given by Mary Elizabeth Jennings, Mildred Eaves, Louise Barili, Mildred Hall, Eleanor Myers, Carolyn English and Elizabeth Middlemas.

Ruth Hinman, pianist, and Edith Moore, soprano, gave a program of "Music of Many Lands" at the home of former Governor and Mrs. John Marshall Slaton. The artists appeared in national costumes, interpreting music of five countries.

The annual concert of the Georgia Association of Workers for the Blind, Paul Donehoo, president, and C. H. Appleby, secretary, was given at Eggleston Hall on June 10. The program included works by Massenet, Verdi, Strauss, Chopin and Handel.

The A. A. Music Club gave its first concert on June 11, under the leadership of Cantor A. Selsky. This is the first time Atlanta has heard a chorus of boys and girls singing Hebrew songs. Several solos by local artists made up the program. Ida Wachman is president. Isidore Jacobs organized the Club some months ago and was elected honorary president.

HELEN KNOX SPAIN.

Poughkeepsie Soprano to Wed Organist

POUGHKEEPSIE, N. Y., July 5.—Captain and Mrs. C. Allen Baker announce the engagement of their daughter, Marguerita H. Baker, to Harry William Watts, son of Mr. and Mrs. James W. Watts. Miss Baker is well known in local musical circles. She is a lyric soprano of ability and is soloist at the Mount Morris Baptist Church, New York. Mr. Watts is now organist of the First Baptist Church, Poughkeepsie, and for the past year has been a teacher of piano at the Eastman School of Music, Rochester. Both are graduates of the Institute of Musical Art in New York.

ELIZABETH EVELYN MOORE.

Schumann Heink Welcomed in Vancouver

VANCOUVER, B. C., July 5.—Ernestine Schumann Heink, contralto, appeared at the Arena on Monday evening, June 30, in aid of the Canadian Memorial Church, an institution established as a community center. She was given a wonderful reception by a large audience.

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M INNEAPOLIS, MINN., July 5.—“The voices which have come to me during my month's stay in Minneapolis average better than those I hear in the East. Further, they are generally less affected by inefficient teaching and are consequently easier to guide in the right path.” Such is the statement of Frantz Proschowsky at the conclusion of a month of master classes at the MacPhail School in Minneapolis. Students and teacher were enrolled from Minnesota, North and South Dakota, Washington, California, Texas, Nebraska, Iowa, Illinois, Michigan and Wisconsin.

During his visit here, Mr. Proschowsky has, in addition to private pupils from many states, conducted classes for students and for teachers, the latter class including not only teachers of the MacPhail School, but also independent teachers in Minneapolis and other cities.

“I have found,” said Mr. Proschowsky, “a fine spirit of cooperation among the teachers who have attended my classes and a sincere desire to find a common basis on which to work. This is contrary to the oft-mentioned statement that vocal teachers are in a class by themselves, unwilling to work together. In Minneapolis, many have joined hands with me in establishing fundamental truths and in clothing those truths in words which can be readily understood by pupils of average intelligence.”

Mr. Proschowsky started class teaching in 1912 in Berlin. His book, “The Way to Sing,” is based on a series of class lectures and the questions these lectures provoked from those who attended them. In Minneapolis, the classes have been used largely to supplement the private lessons in answering once

those questions asked by many students. In this way, time has been saved and valuable information brought out. In the teachers' class, a special feature has been the diagnosis of different voices, with suggestions for the correction of the most prominent faults. Experienced professional singers as well as beginners and students of various grades, have sung for the class and have received advice and helpful criticism.

“Will you be back in Minneapolis next year?” brought the statement that Mr. Proschowsky has two more years of his contract with the MacPhail School and that he will be here next year for six weeks instead of a month. From Minneapolis he will go to his summer home in the Catskills, where he will discuss with Mme. Galli-Curci the programs for her first visit to England in the fall.

H. K. ZUPPINGER.

Arnold School of Music Pupils Give Dunning Demonstration

TIFFIN, OHIO, July 3.—Pupils of the Arnold School of Music gave two recitals in the Junior O. U. A. M. Auditorium recently. The first program included a demonstration of the Dunning System, the second was given by the technic-ensemble classes. Pupils of Katharine M. Arnold participated, her assistant being Marjorie Weller. Others assisting were Anna Dehner and Mildred Hoffert. Piano solo and ensemble numbers, with exercises in ear training, rhythm, memory tests and transposition, showed that the children had taken an intelligent interest in their work.

Walter Pfeiffer Conducts Concert Series in Wildwood, N. J.

WILDWOOD, N. J., July 5.—Wildwood has endowed a new series of summer concerts by the Municipal orchestra, with Walter Pfeiffer as conductor. The concerts are given under the supervision of the music committee of the board of trade, of which G. H. Huppert is chairman. This will be the ninth season that Mr. Pfeiffer has conducted the concerts at the Casino. He was formerly first violinist of the Philadelphia Orchestra and the first conductor of the Sunday evening symphony concerts of the Philharmonic Society of Philadelphia.

Haverhill Club Gives Out-Door Program

HAVERHILL, MASS., July 5.—The closing meeting of the Haverhill Women's Musical Club was held in Bradford, Mass., at the home of Mrs. Harland F. Hussey. The program, which was in charge of Mary King, was given in the beautiful gardens and included numbers by Mrs. Sjorstrom and Olga Sjorstrom, Minerva Allen Wood, Marion Bryden, Miss King, Mrs. David Farr, Mrs. Wood, Mrs. Adams, Mrs. Zink, Mrs. Anderson, Mrs. Dudley, Mrs. Howe and Viva Gray Page. About 200 members and guests were present.

W. J. PARKER.

Hoxie-Leman Pupils Heard in Recital

PHILADELPHIA, July 8.—Vocal pupils of W. Palmer Hoxie and violinists who

study under J. W. F. Leman gave a recital in the Young Men's Christian Association Auditorium recently, playing and singing with success. Music by Boito, Tosti, Kreisler, Massenet, Hubay, Tchaikovsky and Verdi comprised the program, which was interpreted by Fannie Lambert, Ottlie Nolde, Rose Quinn, Earl Horne, Mae Keller, Charles Jaffe, Joseph Levin, Harvey Lowden, Lillian Metler, Minerva Sorg, Elizabeth Lovick, Jeanette Jarbow, Oscar Langman, Frank Moore and David Allen. The program began and ended with violin ensembles, in which Agnes Feeley, Isabel MacFarland, Louise Kropff, Wesley Holden, William Mansley, Mardy Cohen, Louis Mitz, Nicholas Di Pietro, Phillip Reger, Doris Fay, Miriam Cohen, Gilbert Scofield, John Scott, Phillip Herr, William Richardson, James Parsons, Albert Pattison and Edward Klash took part. Florence Dunlop and Ann Bassett Cheney were the accompanists.

MEN FORM CHORAL SOCIETY

Minstrel Show at Salamanca, N. Y., Grows into Community Organization

SALAMANCA, N. Y., July 5.—Plans for the completion next fall of the organization of a men's choral society in Salamanca are being made by John Walrath and other officers elected at the preliminary organization meeting. The choral society is the direct result of the minstrel show presented recently for the benefit of crippled children. At a dinner given for singers and other musicians who took part in the show, Dr. W. W. Whipple suggested organization of a choral society on a community basis. The musicians present immediately held a meeting at which they elected Mr. Walrath president, Harry Witherell secretary and treasurer and named Edward John of the high school faculty, who directed the minstrel show, as director of the society.

Open-air concerts are being given on Thursday evenings this summer in the Broad Street Park by the Rochester, Buffalo & Pittsburgh Railway Y. M. C. A. Band, recently reorganized with Robert Formica as conductor. The concerts are being given free by the band in an effort to interest the community in its work and because no provision was made in the city budget either this or last year for band concerts.

JOHN L. F. KING.

Heiser Studios Present Singers and Pianists in Program

BOSTON, July 5.—The Heiser Studios, assisted by Herman Hecker, cellist; Alice McLaughlin, flautist, and John Heiser, accompanist, presented its students in an attractive vocal and instrumental program in Steinert Hall on June 20. There was a large audience which was loud in its approval of the performers' efforts. Those who took part were Elisabeth Seckendorf, Mary McCarthy, Theresa Mullen, Ethel Cowan, Alice Woodworth, Helen Byron, Ruth Woodworth, Olive Gorrell, Ethel M. Porter, Harry Goldenberg, Elizabeth Gearty, Evelyn Koen, Florence Clark, Eunice Truesdale, Hermann Hecker, Adeline Smith, Mabel E. Harris, Dorothy Eaton, Edna Merritt, Frieda E. Riedle, Alice F. Chandler, Mary Kuhn, Ruth E. Gibby and Amy Wood. Annie Laurie Heiser, teacher of voice, an exponent of the Garcia method of singing, is teacher of voice, and John Heiser, teacher of piano and harmony.

W. J. PARKER.

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EASTON ORCHESTRA ACTIVE

Philadelphia Musicians Receive Warm Public Support

EASTON, PA., July 5.—Programs made “for the people” greatly aided in the success won this season by the Easton Symphony, according to Earle Laros, conductor.

“Programs give the keynote of community missionary work,” says Mr. Laros, who took the programs of the late Theodore Thomas as his models. Music by Auber, Edward German, Coleridge-Taylor and Flotow was placed beside Schubert's Unfinished Symphony and Bach's Suite in D. Beethoven, Haydn, Elgar and Sibelius were other composers represented.

The public accorded encouraging support to the Easton Symphony. Four subscription concerts were given to capacity audiences, one concert being for children and another given in Bethlehem. Season tickets were offered to associate members for \$2.50, and soon the list was long enough to insure the year's expenses. The first concert was given in the Orpheum Theater in November. The orchestra numbers seventy players. H. H. Mitchell is president.

The orchestra was organized eight years ago, but disbanded after three years owing to the war. Reorganization on a different basis took place for this season. Soloists, all local artists, were Cecile Mayer and Edna Jones, pianists; Esther Yerger, soprano; Mrs. J. G. Stradling, contralto; Warren Robbins, baritone; Russell Schooley, bass, and Thomas Achenbach, concert master.

SENIORS HOLD FESTIVITIES

New England Conservatory Graduating Class Gives Program

BOSTON, July 5.—With a plea to faculty, management and alumni to maintain the historical leadership of the New England Conservatory among the music schools of the country, Arthur Jewell, president of the senior class, introduced the only serious note amidst rollicking class-day exercises held in Jordan Hall on the afternoon of June 23. Mr. Jewell made reference to the heavily endowed conservatories which are springing up in other parts of the country, but he predicted that with such spirit of class and school and alumni cooperation as has existed at the Conservatory, the position of this established institution for professional instruction in the musical arts will be maintained. After his address, Mr. Jewell turned over to the president of the junior class a gavel, fashioned of wood from historic shrines, which several years ago was presented by Mrs. Charles H. Ferguson for the use of each succeeding senior class.

The class-day program, presented by a committee of which Beatrice Fields of Huntington, W. Va., was chairman, was the most successful of recent years. It included caricatures of the faculty, take-offs on Russian dancing and on John Alden Carpenter's “Krazy Kat,” a comic presentation of George W. Chadwick's song “Joshua,” and “The Wandering Pink,” adapted from “Butterfly,” the lyrics by Esther Wilson, the music arranged by Daniel Sweeney. A very large audience included persons from every part of North America.

W. J. PARKER.

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GUILMANT ORGAN SCHOOL

July 12, 1924

Bowl Concerts Feature of Los Angeles Music

[Continued from page 1]

tained in this issue, illustrating the practicability of a system that stirs the imaginative mind to picture an unlimited development of present possibilities.

Bowl Concert Rehearsals

LOS ANGELES, July 5 (By Airmail).—Final rehearsals for the concert on July 8, opening the third open-air summer series at the Bowl, promise a season of artistic excellence under Alfred Hertz. One hundred players, thanks to his magnetic personality, are being combined in a unified whole. This is the second time Mr. Hertz, conductor of the San Francisco Symphony, has been called upon to guide the artistic destinies of Bowl concerts. It was under his regime that the open-air concerts were inaugurated. Mrs. J. J. Carter, founder and president of the Bowl concert series, assisted by a committee including F. W. Blanchard, Dr. P. Gerson and W. E. Strobridge, acting manager, is well satisfied with administrative arrangements. Ticket sales will make the third season a record one.

Four concerts will be given weekly on Tuesday, Thursday, Friday and Saturday evenings. Admission on a ticket

book containing forty coupons for unreserved seats usable at any time has been kept at the original price of \$10, thus bringing single concerts down to twenty-five cents, although there is no guarantee fund. Single unreserved admissions sell at fifty cents and reserved box seats at one dollar, in keeping with the purpose of making Bowl concerts a democratic movement for the people.

Many Programs Given

Clifford Lott, baritone, and Vivian Strong Hart, soprano, were soloists at the Ellis Club male chorus concert under J. B. Poulin.

A varied program for mixed voices was given by the Broadway Department Store Chorus under Antoinette Ruth Sabel, with Calmon Luboviski, violinist, and Josef Diskay, tenor, as assisting artists.

Fitzhugh Haensel, of Haensel & Jones, New York managers, passed through here on his way to Australia.

Brahm van den Berg, Los Angeles pianist, played the Grieg Concerto in the Loew State Theater with Arthur Kay conducting. Four summers ago Mr. Kay inaugurated Sunday morning picture house concerts, and may take up this feature again in the fall.

Lawrence Tibbett, baritone of the Metropolitan Opera, is fulfilling engagements every week.

Calmon Luboviski, violinist, established a record by making his ninetieth appearance in recital this season on July 1 before the Whitley Country Club.

BRUNO DAVID USSHER.

drews, Susie Ballinger Newman and Roy Campbell, director.

The Three Arts Conservatory, organized several weeks ago, presented Dora Kullman in a piano certificate recital; Eunice Hobson in a piano graduate recital; Hortense Bailey and Lillian Bourman in a joint piano and vocal program and Lillian Pizinger in a piano recital. The commencement exercises were held in the Wichita High School on the evening of June 13.

Piano pupils of Grace Bachtenkircher gave a recital at the residence of W. F. Cline recently.

Mrs. T. M. Voss presented her pupils in a recital at the Y. W. C. A. clubrooms, assisted by Mrs. J. B. Reaves and Frances Williamson, vocalists; Osythe Dearsmith, Mita and Lolita Brown, readers, and Orville Sanders, Dennis Titus and Treva Deal, violinists. Marguerite Williams, Audrey Grace and Mrs. E. R. Spangler were the accompanists.

T. L. KREBS.

New Ethel Leginska Recitals Booked

Contracts have been signed for recital appearances next season by Ethel Leginska, pianist, in widely separated cities. She will be heard in Syracuse in connection with her recital in Briarcliff Manor. In Chicago she will appear under the auspices of F. Wright Neumann at the Studebaker Theater. Dates have been set for a recital in Columbus, Ohio, Feb. 27, and at Florida State College for Women, Tallahassee, Fla., March 3. Recent bookings for the pianist include various appearances as soloist with orchestra. Miss Leginska is now conducting symphony orchestras in Europe.

"Gondoliers" Presented in Charles City Chautauqua Course

CHARLES CITY, IOWA, July 5.—"The Gondoliers," was given by the May Valentine Company for the opening number on the twentieth annual Chautauqua course here. Other musical numbers on the program of the week were concerts by Alberta and Lorene Davis and Ulric Cole, pianist; Irene Stolofsky, violinist, Nelson Bloom, and assisting artists, and the Russian Cathedral Quartet. The concerts drew capacity audiences, with many from the surrounding country in attendance.

BELLE CALDWELL.

Augusta Lenska to Sing Spirituals

M. H. Hanson has sent Augusta Lenska, the South African contralto, who will sing with the Chicago Civic Opera next fall, a number of little known Negro spirituals for her concert programs. Among them are "Plumb de Line," "On Dere Knees," "The Angels in Heaven Have Changed My Name" and "I Know I Have Another Building." Miss Lenska will visit Virginia to study these songs, some of which she feels should be sung à cappella, as is done by the Negroes. These melodies, for the greater part unpublished, have been arranged by Dr. J. B. Herbert.

Harold Land, baritone, continues to sing Frederick W. Vanderpool's "Can it be Love" at every concert with success.

"Manon" and "Faust" Added to Season's List in Second Week of Ravinia Opera

[Continued from page 1]

acted matched the freshness and force of his singing.

The performance of "Manon" was excellent throughout. Louis Hasselmans made his first appearance of the summer conducting it and kept a pace which spoke admirably of his zeal and enthusiasm, and yet preserved an even balance among the many delicate beauties of a fragile score. Désiré Defrère was the volatile Lescaut, Léon Rothier was an admirable Count Des Grieux and Margery Maxwell, Philene Falco and Merle Alcock were the delightful trio of the first act. Giordano Paltrinieri was an expert Guillot and Louis D'Angelo employed his experienced talents upon the part of De Bretigny. The Ravinia version of "Manon" omits both the Cours La Reine and the gambling scenes, neither of which is necessary to an evening's full enjoyment.

An Excellent "Faust"

In "Faust," the second novelty of the week, Florence Easton and Giovanni Martinelli were the Goethe lovers. Miss Easton's voice is ideally suited to the rôle of Marguerite, for it has both freshness to suggest youth and ample power to accomplish some heroic tasks. Her Jewel Song was eagerly applauded and the entire performance was commendable for the clarity and good style heaped upon it. This soprano is one of the most capable musicians who has ever sung in Chicago. Her voice is advantageously lifted in either dramatic or lyric rôles. Her skill in pantomime is equal to her versatility of style. She is never a thoughtless singer and she never fails to bestow upon a significant moment its due share of elaboration. One of the most striking examples of her gifts as an actress is her pantomime when she appears to Faust in a vision in his study. Here she has caught something indefinable, but touching, and suggestive of the intuitive sympathy she feels for her lover even before she has seen him.

Mr. Martinelli's version of Gounod's hero is ornamented with much carefully devised play of gesture and ample glory of song. His high C in the "Salut, Demeure" was stirring in quality, but he made it additionally effective by the consummate phrasing with which he approached it.

Among the other participants in Tuesday's revival of "Faust" were Léon Rothier as a fluent and accomplished Mephistopheles, Margery Maxwell as an excellent Siebel, Désiré Defrère as a well-routed Valentin and Miss Falco as one of the most interesting Marthas heard here. Mr. Hasselmans conducted.

Favorites Repeated

Sunday's repetition of "Rigoletto" was sung by Graziella Pareto, Giuseppe Danise and Forrest Lamont, the excellent trio who had been heard in the earlier performance, with Mr. Rothier as a new Sparafucile, Miss Alcock as Maddalena and Gennaro Papi conducting. Miss Pareto's exquisite coloratura was heard and enjoyed also at last night's "Lucia." Mr. Lamont was also in fine voice, and Mr. Danise was a splendid Rigoletto.

Thalia Sabanieva gave her first impersonation of the season in Wednesday's "Madama Butterfly." She is a most interesting singer with a fresh and lovely voice, of surprising volume at its top. Her Butterfly was curiously reticent, graceful, shrewdly drawn, pathetic and gentle. The soprano's charm received recognition last summer when she joined the company, but she had not sung the Japanese opera here until this week. Her version of it won much applause. Miss Alcock was a new Suzuki and a self-effacing one, whose voice, however, could not fail to mark with distinction the owner of such a beautiful contralto. The cast further included, besides the valuable Mr. Lauri-Volpi, Vincente Ballester as a distinguished Sharpless, Mr. Paltrinieri, Mr. Ananian, Miss Falco and Max Toft. Mr. Papi conducted.

In Thursday's "Bohème" Miss Bori's associates were, besides Mr. Lauri-Volpi as an eloquent Rodolfo, Margery Maxwell, a sprightly Musetta; Mr. Ballester, a fine Marcel; Mr. Defrère, an amusing Schaunard, and Mr. Ananian in two buffo parts. As newcomers to the cast, Mr. Lazzari was heard as a memorable Colline and Eugenio Correnti was the

Parpignol. Mr. Papi led the performance.

Mario Basiola was the only member of the cast for Friday's "Lucia" who had not been heard earlier in the week. His is a heroic style of song and a capable stage demeanor, and both made his Sir Henry a figure of dignity and power. Miss Pareto and Mr. Lamont were especially effective in the other leading rôles, and Mr. Lazzari contributed his well-known portrait of the aged tutor. Miss Falco was the Alice, Mr. Paltrinieri Arthur, and Louis Derman sang the few measures given Norman.

The weather has in general been cool, and for several performances this week Mr. Eckstein provided coke stoves, which were set out before the pavilion and were objects of interest during the intermissions.

At the concerts Eric De Lamarter was conductor. His soloists on Monday night were Miss Sabanieva and Carl Brueckner, cellist. Mr. Brueckner was also heard at Thursday's children's concert, when the program was shared with Henry Roethig, magician. A special Independence Day program played yesterday afternoon included the "Star-Spangled Banner," John Alden Carpenter's "A Pilgrim Vision," Felix Borowsky's "Peintures," Victor Herbert's Irish Rhapsody, "America," George Whifield Chadwick's "Jubilee," Frederick Stock's arrangement of Charles Wakefield Cadman's "From the Land of the Sky-Blue Water," Leo Sowerby's "Irish Washerwoman" and Frank van der Stucken's March on American Airs.

EUGENE STINSON.

BLOCH FETED AT DINNER

San Francisco Club Honors Visiting Composer—Master Classes Begin

SAN FRANCISCO, CAL., July 5.—A dinner in honor of Ernest Bloch, director of the Cleveland Institute of Music, was given at the Clift Hotel by the Musicians' Club of San Francisco, on June 28. The program for the evening, arranged by Julian Waybur, consisted principally of Mr. Bloch's compositions. His Suite for viola and piano was played by Ada Clement, director of the San Francisco Conservatory, and Nathan Firestone of the Chamber Music Society. Lawrence Strauss and Mrs. Sigmund Bauer presented his "Psalm 137," and Reuben Rinder and Ellen Edwards his "Psalm 22."

Several summer music courses are being given locally, in addition to Mr. Bloch's lectures at the San Francisco Conservatory. Louis Graveur opens his master classes under the management of Selby C. Oppenheimer, on July 7 and Lazar Samoiloff arrived on July 2 for a master vocal course, under the management of Alice Seckels.

The Arrillaga Musical College is also giving a five weeks' course, including weekly lectures on musical history by Vincent de Arrillaga, and lectures on vocal pedagogy, solfeggio, harmony and composition.

Pupils of Mr. and Mrs. Hugo Mansfeldt, and of the San Francisco Institute, have recently been heard in recital, the former at the Mansfeldt studio on June 20 and 24, and the latter at Sorosis Hall on June 13.

CHARLES A. QUITZOW.

Florence Easton, Metropolitan Opera soprano, will sing next season for the Savannah Music Club, Savannah, Ga. Her appearance there has been booked by Haensel & Jones.

Mary Jordan, contralto, was soloist with the Albany Mendelssohn Club at its fourteenth annual spring concert. She sang an aria from "Rienzi" a group of French songs and numbers by Burleigh, Scott, and Rogers.

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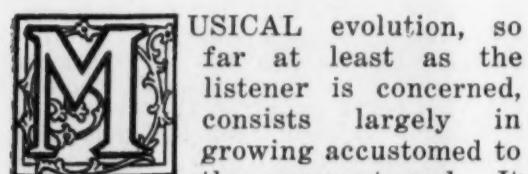
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Vital Sonata by Ornstein Heads New Music

By SYDNEY DALTON



MUSICAL evolution, so far at least as the listener is concerned, consists largely in growing accustomed to the unaccustomed. It is a far cry from the days when the public is said to have rebelled against the cacophony of the dominant seventh chord as introduced to them by that old anarchist, Monteverde, to these adventurous days, when the dominant seventh, with or without preparation, is threatened with exile to the discard as being bromidic and banal. In this third century after Monteverde, when the process of becoming musically acclimated seems to be so much more rapid, the cacophonies of today are the saccharinities of tomorrow.

Leo Ornstein's *Possibly that is why Fourth Sonata even Leo Ornstein seems to be less obscure than he was a few years ago. When his Fourth Sonata, for Piano (G. Schirmer), arrived a few weeks ago we put it by for examination on some day when other and easier tasks were less pressing. But, behold! herein Mr. Ornstein speaks in a language that is almost familiar; and one that gives positive pleasure—even to so simple a soul as this reviewer. Nevertheless, it is not recommended as a substitute for the "Scarf Dance" or "Hearts and Flowers."*

It is a work, in truth, of remarkable sweep and vitality; vibrant with youthfulness, tempered with a pronounced artistic maturity. Its pianistic difficulties are formidable, and on a par with its musical content, but it is not the mechanics of the work, skillful as they are, that are of chief moment. Mr. Ornstein is something more than a pianist who composes. The range of his musical imagination is both broad and deep. From the opening measures of this Sonata he has something of pith and moment to communicate, and he compels attention. There is striking contrast throughout. After a massive first movement comes a beautiful flowing part in F Sharp Minor that possesses the quiet stateliness of a barcarolle. The second

movement, with the third, constitute merely a six-page interlude between the big first and last movements, and the last movement is for the most part, a cyclone of notes that leads to a smashing ending. This may not be a sonata in the classic sense, but into the mold Mr. Ornstein has poured much rich music that is a credit to him personally, and to American music generally.

French Piano "Ecoutez la voix du passé" and "Adieu, bois et prairies" by Maxence Guéniffey (*Paris: L. Philippon, New York:*

Fine Arts Importing Corp.) are two piano pieces that are particularly well adapted for teaching purposes. They are reminiscent of the folk-music of France and the composer has harmonized them in a simple and appropriate manner that stresses this quality. As teaching material they are of about fourth grade.

Five Whimsical Serenades by T. M. Spelman

While our admiration for Timothy Mather Spelman's idiom and mode of musical expression is tempered, his rhythms are sources of keen delight. If he were not a rather severe and serious modernist he might at any moment break out as a carefree balladist. His "Five Whimsical Serenades" (*London: J. and W. Chester*), for example, are quite fascinating in spots, but just as we are about thoroughly to enjoy them something happens, as though somebody suddenly put his hand on our shoulder and said: "Just a moment, please. Remember this is serious, modern music; no I-IV-V progressions, and frivolities of that kind." But, in spite of the warning, "The Spanish Captain Sings" and "The Tin Soldier Sings" are lots of fun, in a burlesque manner, and make good piano solos.

Five Short Piano Pieces by Arthur Honegger

But if Spelman, for example, is modern, what of Arthur Honegger? Politeness, not unmixed, perhaps, with the horror of being considered a low-brow, caustic diplomat; but the remnants of a New England conscience forces the admission that "Le Cahier Romand" (*Paris: Maurice Senart; New York: Fine Arts Importing Corp.*), containing five short piano numbers, sounds like anything but music. Mr. Honegger is evidently on the outs with such simple old friends as the triads, as we haven't

been able to discover one in any of these five pieces, although once or twice he comes within one note of it. There are moments when the composer seems to have mixed the right hand part of one piece with the left hand part of another. Such numbers as these should be in the possession of all young, ambitious composers who still feel timid about writing strange-sounding chords.

Characteristic Piano Pieces by Pierre Augiéras (*Paris: Editions Musicales Janin; New York: Fine Arts Importing Corp.*) do not quarrel with any of the bromides of the standard harmony text books. These are pleasant music, well written and thoroughly pianistic.

There is good teaching material for fairly advanced students in this set—material that is sufficiently out of the ordinary to make it interesting.

Piano Numbers by Albeniz and Ernest Toy

The excellent piano pieces of Isaac Albeniz, one of Spain's outstanding composers, need no introduction to our readers. Those, however, who do not know "Cordova," from "Songs of Spain," will now find it excellently edited by Carl Deis (G. Schirmer). It is a fascinating piano number and, of course, thoroughly Spanish. There is one cantabile theme that is curiously like Victor Herbert's famous waltz from "Mademoiselle Modiste."

Ernest Toy's Characteristic Piece, entitled "By the Stream," from the Schirmer press, is not unlike many pieces of its kind, but it is smooth-flowing and well written for the instrument, making a good teaching piece of about fifth grade.

Two Pieces of Music for the Violin

Violinists will find something to their liking in Beryl Rubinstein's "Plainte de Pierrot" (*Carl Fischer*), which is a number of rather broad proportions, considering the character of its title. There is depth of feeling and intensity in it, a fine melodic line and considerable imagination and skill in the piano part. It is dedicated to Raoul Vidas.

Donald Heins' "Kiddies' Sleep March" (*Oliver Ditson Co.*) is dedicated to and played by Pablo Casals, which should, in itself, recommend it to instrumentalists. There are editions for violin and piano, viola and piano, and 'cello and piano, all in the same key. It is attractive and bright, and there are no technical difficulties.

Two Pictures for Violin by Gustav Strube

"Spring" and "Autumn" are the titles of two new compositions for violin by Gustav Strube (G. Schirmer) that are worthy additions to the literature. There is nothing commonplace about Mr. Strube's work; he thinks in an original manner and expresses himself with apparent ease. "Spring" possesses all the verve and hopefulness of the new year, but it does it a little differently; while "Autumn" is more restrained and sustained in its utterance. There is richness in the harmonies of both pieces, and interest throughout.

Debussy and Couperin Transcribed for Violin

Debussy's "Beau Soir," an early but still popular song, has been faithfully and accurately transcribed for the violin by Karl Rissland (*Oliver Ditson Co.*). It makes an attractive violin piece in this version. Wallingford Riegger has made an important violin number out of Couperin's "Les Tambourins" (G. Schirmer), which he has freely transcribed, adding contrapuntal adornment here and there. Let us admit that Mr. Riegger has improved the ancient piece, which was beginning to sound somewhat out of date.

A Song for a Screen Play

"Love Has a Way," a song used as a theme melody for Mary Pickford's screen version of "Dorothy Vernon of Haddon Hall," is written, both words and music, by Victor Schertzinger (*Harold Flammer*). The composer's music is much better than his words which, as a matter of fact, are used merely as a peg upon which to hang a

very singable melody. By and large, this song, produced primarily to catch the ear of the public, is much superior to most of its kind, and it deserves the wide circulation it seems destined to enjoy.

* * *

Two Piano Pieces by H. Balfour Gardiner (*G. Schirmer*) invite the

attention of pianists and teachers. They are imaginative music, well written, and above the average in worth. The first is a bright, quick movement in six-eight time that has much of an old English dance about it, while "Shenandoah" is a charming little melody, colorfully harmonized. H. Balfour Gardiner is a name that does not sound American, but there is something about this melody that does: a quality that may be detected in the works of MacDowell and several of our composers, resulting, possibly, from a blending of the Indian and Negro influences.

Winona Gives Concerts in New \$20,000 Band Shell

WINONA, MINN., July 5.—With the recent dedication of its \$20,000 band shell on the shore of Lake Winona, this city has inaugurated an outdoor musical season. The shell, which is the gift of Frederick S. Bell, is a white structure of concrete and brick, with pilasters. In addition to frequent concerts by local musical organizations, it is proposed to hold a band tournament here this summer. Justice Edward Lees of the Minnesota Supreme Court delivered the principal address at the dedicatory exercises. The concert which followed included selections by the Municipal and Junior bands, conducted by O. W. Reese; the Teresian Orchestra of the College of Saint Teresa, conducted by Mildred Brown, and a mixed chorus assembled and trained by Horace G. Seaton.

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July 12, 1924

FAMOUS ARTISTS IN CHICAGO RECITALS

Witherspoon, Scharwenka and Auer Presented in Notable Series

CHICAGO, July 5.—The recitals of three distinguished musicians now teaching at the Chicago Musical College were events of unusual interest this week. Herbert Witherspoon, Leopold Auer and Xaver Scharwenka each made an appearance at the Central Music hall.

Mr. Witherspoon's song recital, given on Sunday afternoon, brought to the concert stage an artist warmly remembered for the taste and impeccable style with which he has always sung. An unusual program included music by Bach, Haydn, Handel, Schubert, Strauss, Wolf, Georges, Hahn, Paladilhe, Burleigh, Arensky and Forsythe and home folksongs.

Mr. Auer, the eminent teacher of so many famous violinists, appeared on Tuesday. His recital was interesting not only because his concert playing is so little known among Americans, but because Mme. Wanda Stein, to whom he was recently married, was his assisting artist, and the recital was their first joint appearance since their wedding. Beethoven's Sonata for Violin and Piano, Op. 30, No. 2, and Grieg's Sonata, Op. 13, comprised the program.

Mr. Scharwenka's recital was not his first appearance in Chicago this summer, as he had conducted a performance of his own concerto at the College's commencement concert last month. To many of his audience on Thursday, however, he came as a new pianist. From his own works he chose his Theme and Variations, Op. 48, and "Ball-Erinnerungen," Opus 54. Schumann's "Carneval," music by Beethoven, Chopin and Mendelssohn, and Liszt's thirteenth Hungarian Rhapsody completed his list.

EUGENE STINSON.

SAENGER PUPIL IN RECITAL

Ethel Hottinger Gives Program at Chicago Summer School

CHICAGO, July 5.—The first of a series of Friday night song recitals at the Oscar Saenger Summer School by advanced students, was given by Ethel Hottinger, mezzo-soprano, on June 20. Miss Hottinger disclosed a full, rich voice of wide range, which she handled with skill. She gave intelligent interpretations of an aria from Tchaikovsky's "Jeanne d'Arc," Schumann's "Ich grolle nicht," Franz's "Im Herbst," Henschel's "Morgen Hymne," Saint-Saëns' "Mon cœur s'ouvre à ta voix," "La Clavecin," by Pauline, Massenet's "Chanson du Tigre," two Russian folk songs arranged by Zimbalist and a group of English songs including Hageman's "Do Not Go My Love," and Lily Strickland's "Lal" and "Tryst." Miss Hottinger has a splendid stage presence, and shows dramatic talent. Martha Falk Mayer was at the piano.

Kathryn Browne Is Married to Concert Manager

CHICAGO, July 5.—Kathryn Eleanor Browne, soprano of the Chicago Civic Opera, was married to Clarence Everett Cramer, her concert manager, at the People's Liberal Church here on Monday evening.

Rudolph Reuter Gives Recital

CHICAGO, July 5.—Rudolph Reuter, pianist, who formerly made his home in Chicago during several years and returned from two years' stay in Europe

recently, was heard in a recital at the Fine Arts recital hall on Monday night, for the first time since his return to this country. His program included as novelties the March and "Shimmy" from Paul Hindemith's "Suite 1922," Castelnuovo-Tedesco's "Il Raggio Verde" and the Smidt-Gregor transcription, "Norrlund." Brahms' Variations on the Handel Theme and music by Schumann, Chopin and Liszt were also played.

Mary of the Springs, recently gave a recital. One of the ensemble numbers was from Pinto's Celtic Fantasia.

ST. LOUIS OPERA IN "BOHEMIAN GIRL"

Ralph Errolle Is Successful in Tenor Rôle—Schools Hold Graduation

By Herbert W. Cost

ST. LOUIS, Mo., July 5.—The performances of Balfe's "Bohemian Girl" given by the St. Louis Municipal Opera Company during the week ending June 29 proved occasions of real delight. This opera gave an opportunity for all the vocal talent of the company to have full sway. Outstanding among the singers was Ralph Errolle, tenor, who will make his début with the Metropolitan Opera this winter. His singing of the rôle of *Thaddeus* was one of the best bits of vocal work ever heard at the open air theater. At the close of the week he resigns from the company to devote the rest of the summer to the study of rôles, and Charles Hart of Chicago has been engaged as tenor.

Other artists who excelled included Dorothy Francis, formerly of the Chicago Opera, who proved charming as *Arline*, her solo and concerted singing being a real joy. Thomas Conkey as *Count Arneheim* made much of the part, both vocally and otherwise. Detmar Poppen was at his best, and the chorus' work was excellent. The melodious score had fine treatment at the hands of Charles Previn, conductor. The attendance included a record audience on Friday night, when it was estimated that 11,000 persons were present. Despite recent cool weather, the patronage kept up remarkably well, and, with the coming of warm days, it seems certain that early losses in attendance will be made up.

The fifty-third annual graduation exercises of the Beethoven Conservatory were held at the Odeon. The program occupied part of Sunday afternoon and the evening.

The Strassburger Conservatory graduated thirty-six pupils, including a number from other cities, at its annual commencement exercises held at the Shubert Theater. Bruno C. Strassburger had charge of the exercises. Ensemble and concerted numbers were accompanied by a string quintet. The members of the faculty who took part were: O. Wade Fallert, Daniel Jones, Frank Geeks and Louis Conrath.

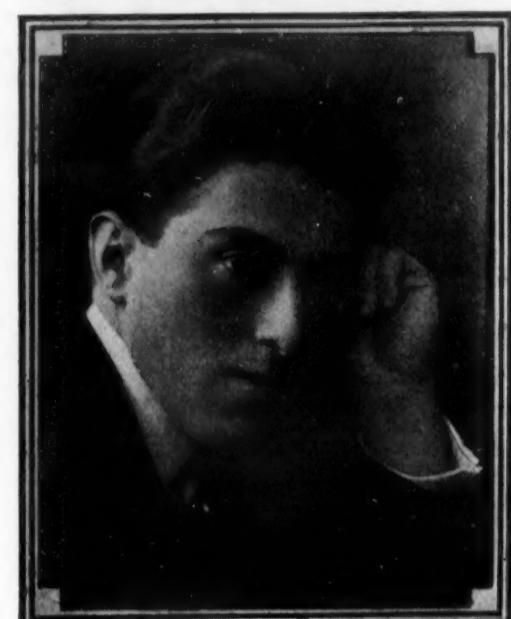
John Kessler, composer, pupil of Leo C. Miller, gave an attractive piano recital on June 26. He played several groups, including two of his own compositions.

The Mary Blackwell Stevenson School of Music closed its fifteenth season with a graduation recital recently in Webster Groves.

The Apollo Club reports that it has its roster of associate members more than two-thirds filled, thus assuring continuance of the organization. It was sometime ago threatened with disbanding.

Guimara Novaes, pianist, has completed arrangements for two more appearances under college auspices next season. She will play at Oberlin College in Ohio in November and at Middlebury College, Vermont, in January.

Herbert Kirschner Back After Building Career in Troubled Germany



Herbert Kirschner, American Violinist

CHICAGO, July 5.—Herbert Kirschner, violinist, who will tour in this country next fall, has just returned from Germany.

This young American musician was studying in Germany at the outbreak of the war, and was interned as an American citizen in a camp at Hanover on America's entrance into the conflict. Although his is a German name, his ancestors for four generations before him have been Americans.

After his release he sought the post of concertmaster of the State Orchestra of Herford, Westphalia. He was successful against fifty contestants, and then began to build up a reputation as a concert violinist.

He was engaged thereafter throughout Germany, and toured the Scandinavian countries and Holland, Roumania, Bulgaria, and Switzerland. He also scored as soloist at the Brahms Festival in Hamburg.

"Nobody who has not been through the post-war sufferings of Germany can begin to understand the ordeal," says Mr. Kirschner. "The musicians found no work that paid enough to live on. When I first came out of internment, I often played all night for the sake of a meal. Real coffee was unknown, and I sometimes thought I would be willing to give my life for a cup of it."

"For my first engagements as soloist in the various cities I had to donate my services, and take my chances on being re-engaged. The whole country was starving, prices were up in the sky, money was worthless. During the time I served on the Hoover Relief Committee I saw more actual suffering than I had ever dreamed could exist."

Mr. Kirschner's American début will be made in New York next November and he will follow this appearance with a recital in Chicago before going on tour through the country.

Greta Torpadi, soprano, and Salvatore De Stefano, harpist, have been engaged for a joint recital at Newport, R. I., on July 24. This is the fourth time these two artists have been booked to appear in Newport at the height of the fashionable summer season.

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Harpists Play in East Columbus, Ohio

EAST COLUMBUS, OHIO, July 7.—Margaret Ryan, Dolores Walley, Alma Fourman, Betty Perkins and Kathleen Chute, who are studying harp under the direction of the Dominican Sisters at St.

From Ocean to Ocean

CLEVELAND.—Frances Bolton Korthauer presented her pupils in a program at the Baptist Church of the Master recently. Cassius C. Chappell, tenor, left recently for Europe, where he will continue his studies under prominent teachers.

LOUISIANA, Mo.—Calie Ballew, bass-baritone, and Ruth Hulse, pianist, gave a joint recital in the Christian Church recently before a good-sized audience. Mr. Ballew's voice was heard to fine advantage in four groups, including two arias. Miss Hulse played the accompaniments and three groups of solos.

BANGOR, ME.—The Bangor Band, Adelbert W. Sprague, conductor, is giving its annual municipal concerts in the various parks of the city. The first several concerts were given under the auspices of the parent-teachers' associations. The Schumann Club had its annual outing at Riverview Rest, Hampden Highlands, recently.

TRENTON, N. J.—Sylvia Black and Sylvia Green were the winners in the first annual musical contest conducted recently by the Lions' Club. Honorable mention in the senior contest was awarded to Frank L. Gardiner, a pupil of William J. O'Toole. The judges were Adele Foy, Joseph Allard and Mahlon Yardley. Medals will be presented at the forthcoming installation of the newly elected officers of the Lions' Club.

ST. JOHN, KAN.—Melba Cornwell Budge, teacher of piano and violin, has resumed her teaching in Macksville and

St. John after a year of study in New York. She will reorganize the large student orchestra which she conducted in the past. Margaret Nagle was hostess at the final meeting of the Helianthus Music Club, ten of whose members have attended college in other cities during the season. Seventy-one young women have been admitted to membership in the Club since its organization eight years ago.

MORGANTOWN, W. VA.—Dora Sauvage Morris presented two of her piano pupils, Gertrude Green and Elinore Albright, in recital in the Masonic Temple recently. The program included compositions by Chopin, MacDowell, Schumann, Mendelssohn, Beethoven and others, and evoked hearty response on the part of a good-sized audience. The program was also given in the Auditorium of the Fairmont State Normal School in Fairmont, in compliment to the West Virginia State Federation of Music Clubs, which met there recently.

HANNIBAL, Mo.—The Davis Studios, Mrs. John Davis, president, celebrated its twentieth anniversary recently, with a program in which many advanced students participated. It was the 134th recital given by the school since its founding. Following a short talk by Eleanor Davis, piano and vocal numbers were given by Frances and Edith Raymond, Marie Bassett, Elmer Greene, Martha Kahlor, Shirley Moore, Susie Newberry, Marjorie Ward, Kathrynne Johnston, Helen Lock, Zelma Walden, Corrine Willmann, Laura May Kelley, Hallie Birney, Frances Paxton, Mildred McEuen, LeAnna O'Dell.

NEW ORLEANS, LA.—A fine exhibition of piano technic was given by the pupils of Mary Scott in her annual recital. Diplomas and degrees were awarded students in the Newcomb School of Music, Tulane University, and in the New Orleans Conservatory of Music and Dramatic Art. The second annual presentation of Italian Opera, under the direction of Ernesto Gargano, in the Tulane Theater, proved that in New Orleans there is a large resource of amateur operatic talent. Dr. Giuseppe Ferrata, composer and pianist, is en route to Italy with his daughters Alma and Alice. He will return to America in October.

FAYETTEVILLE, ARK.—The music department of the University of Arkansas, Henry Doughty Tovey, director, has presented many of its students in recent concerts. Besides the men's and women's glee clubs, the following persons are among those who have been heard: Mrs. T. G. Gronert, Lucy Leigh Brown and David C. Hansard, violinists; Lorena Carleton, William Paisley, Mrs. Shannon Bohart, Mildred Gregg, Mildred Gillespie, and Marvine Price, pianists; Mrs. Charles Stone, Mrs. Mitchell Holt, Mrs. C. C. Yarrington, Mrs. V. L. Coffman, and Alberta McAdams Stone, sopranos; Dr. Allan Gilbert and Will A. Sessions, baritone; Anna Grace Parmalee, contralto, and Edgar Shelton, tenor.

HARTFORD, CONN.—Pupils of Benjamin M. Knox recently appeared in recital. Those heard on the program were Edith H. Crosby, Lucile Howard, Ralph O'Brien, Earl E. Styers, Gladys V. Pettigrew, Helen D. Berggren, Irene Grant, Morris E. Hoglund, Jarle E. Johnson,

Gertrude E. Berggren, Harvey Hutchinson, Alice M. Barrett, Claire M. Huntington, Sidney W. Strickland, Louisa Moss, Jennie E. Clark, Eleanor R. Graham, Estelle Keith, Ottilio Berlani and Arthur H. Rosenwall. Pupils of Edward F. Laubin, conductor of the Hartford Oratorio Society, gave a recital at the Asylum Hill Congregational Church parish house. Dorothy Sumner, Paul Milton Umphrey, Doris May Bennett and Agnes Weidlich were the participants.

ALBANY, N. Y.—Ermina L. Perry was reelected president of the Albany Music Teachers' Association at the recent annual meeting. The other officers chosen were Mrs. James Mayell, vice-president; Grace K. Swartz, corresponding secretary; Wilhelmina Ehmann, recording secretary; Olive Schreiner, treasurer; Frederick B. Hailes, librarian, and Mrs. Jean Newell Barrett, Amelia Gomph and Mrs. Carl W. Haefner, directors. Frederick H. Candlyn of Albany, was elected dean of the Eastern New York Chapter of American Guild of Organists at the annual meeting. Other officers elected were Dustin Russell of Hudson, sub-dean; May E. Melius of Rensselaer; first secretary; Clara Stearns of Troy; second secretary, and Lydia F. Stevens of Albany, treasurer.

SEATTLE.—Moritz Rosen, head of the violin department at the University of Washington, presented Francis McKay, a pupil of considerable attainments, in a senior recital. He was assisted by Ruth Bamford, soprano, and Eilene French, accompanist. University students from the piano class of Louise Van Ogle and the voice classes of Ada Tilley were heard in a recent program. Viola Humphrey, organ pupil of Carl Paige Wood, attracted a large audience at her graduation recital. Olga England, contralto, accompanied at the piano by Grace McAbee, assisted. Pupils of the following teachers have been heard in recent recitals: Silvio Risegari, Sara K. Yeagley, Myrtle Noble, Marie Gashweiler, Sadie V. Mossman, Ruth A. Newland, Bernhard Perboner, Hattie Edenholm, John Houck, Jennie Brygger, Agnes Ross, Katherine Robinson, Cecile Baron and Orr Kirby Barkhuff.

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July 12, 1924

CANTON ARTISTS AID WOMAN'S CLUB FUND

Visiting Musicians Also Give Programs Before Cordial Audiences

By Ralph L. Myers

CANTON, OHIO, July 5.—The Canton Woman's Club has sponsored a series of weekly concerts, the proceeds of which are devoted to the fund which is being raised to purchase a new grand piano for use in recitals. Among those who have contributed to the success of the programs are Anna Hysel, contralto; Dorothy Anthony, pianist; Gerald Ater, violinist; Catherine McCullough, Jane Belden, Mary Boyer, Marylyn Sweitzer, Katherine Archinal, Georgia Freymark, Josephine Boyer, and the West-Jones Quartet, composed of Virginia Paul, Alice Sole, Harry West Jones and Catherine Cusack.

Herma Menth, pianist, was among the recent recitalists, giving a program in Klein-Heffeman-Zollars Company auditorium. Miss Menth has played here on several previous occasions and was cordially received by a large audience. She also played at the opening of the Brookside Country Club.

Florence Otis, soprano; Lillian Pringle, cellist, and Mildred Dougherty, pianist, gave a program recently in the McKinley high school auditorium under the auspices of the Society for Broader Education. Both Miss Otis and Miss Dougherty are well known in Canton and were given a cordial reception.

An appreciative audience heard the annual concert given by St. Paul's Episcopal choir, Ralph Clewell, director and accompanist. Modern Russian compositions predominated in the first part of the program. The assisting soloists were Martin Alexander, and Glen King, boy sopranos; Ray Clewell, tenor, and Thomas Ward, baritone. Virginia King was at the piano.

A good-sized audience applauded the Nazir-Grotto Glee Club in a concert at the United Brethren Church. Mr. Dretke was the conductor and Mrs. Dretke, accompanist. Laura Zalman, violinist, and Arthur Hart, vocalist, assisted.

The Canton Grand Opera Quartet, which is composed of Mary Morgan, soprano; Mrs. A. S. Taylor, contralto; L. A. DeVarney, tenor, and Earl Stock, bass, gave a concert for the members of the Y. M. C. A. recently.

Gaylord Yost, violinist of Erie, Pa., gave a complimentary concert to the members of the MacDowell Club at the Woman's Club Auditorium. G. T. Parsons, director of music in the schools, was chosen as adjudicator in the third annual Eisteddfod in Hamilton, Ont.

Twila Pottorf and Catherine Ryley, well-known local musicians, were married recently. Miss Pottorf was married to Hugh Roberts of Alliance, and Miss Ryley to Walter A. Jayme of Pittsburgh.

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Stokowski Visits Paris to Conduct Russian Ballet and Secure New Works

(Portrait on front page)

LEOPOLD STOKOWSKI has arrived in Paris on his annual European visit, one of the main objects of which is to secure new and interesting works for performance in the concerts of the Philadelphia Orchestra. This summer the popular master of the baton has had a special invitation to conduct several performances of the Russian Ballet as guest, during its Paris season, which has recently included the premières of novelties by Poulenc, Milhaud, Auric and others of the "Groupe des Six." Whether America will be vouchsafed an orchestral hearing of these radical works in the coming season is therefore an interesting matter for speculation.

The latest season of the Philadelphia Orchestra was eminently successful. The coming season promises to be a record one in the matter of subscriptions. The number of concerts to be given in the home city is increased to about seventy-five, and in addition to the series of ten concerts in New York, five will be given in both Baltimore and Washington, the visit to Toronto for the festival of the

Mendelssohn Choir will again be made, and one concert will be given in each of several cities near Philadelphia, including Princeton, N. J.

Mr. Stokowski has had charge of the desk of the Philadelphia Orchestra since 1912, and in that time the standard of the organization has been steadily raised. Its repertoire has been extended greatly, until its programs have achieved a reputation for containing new and stimulating works.

The conductor was born in London of Polish parents in 1882, studied the piano and violin in his childhood, attended Oxford University, took composition under Parry and Stanford, and later studied instrumentation at the Paris Conservatoire. He made his first public appearance as organist, coming to New York to take up a post at St. Bartholomew's Church in 1905. He was appointed conductor of the Cincinnati Symphony in 1909, and held this post for three years. The University of Pennsylvania conferred the degree of Doctor of Music upon Mr. Stokowski in 1916, and he has received the Edward Bok prize awarded to the citizen of Philadelphia who performs the most notable service during any year.

CHICAGO MUSICAL COLLEGE PLANS ITS AUTUMN TERM

New Teachers for Next Year Are Added Before Regular Faculty Members Enter Upon Vacations

CHICAGO, July 5.—The Chicago Musical College includes in its plans for the new fall term, opening Monday, Sept. 15, the addition of two teachers to its vocal department, Graham Reed and Isaac Van Grove. Mr. Reed is teaching as Herbert Witherspoon's assistant in the summer master classes now being held by the college. Mr. Van Grove will assume his new duties in the fall.

Lilli Lehmann was one of the earliest of Mr. Reed's artistic friends, and arranged for him to study the operatic répertoire with Ernst Catenhausen. Later he sang in London and Paris, and, on returning to America, was a member of the solo choir of St. Patrick's Cathedral in New York. On subsequent journeys to Europe, Mr. Reed studied with Jean de Reszke, who urged him to prepare for an operatic career under his guidance. Mr. Reed, however, chose teaching, and continued his work under Jacques Bouhy. Settling in New York, he was eventually chosen as Mr. Witherspoon's first assistant, a position he has held since 1915 until the present. He is a specialist in languages and in voice placing, and will now remain at the

Chicago Musical College as a representative of the Witherspoon studios.

Isaac Van Grove was born in Philadelphia, but received the greater part of his musical training at the Chicago Musical College. His career has led him into close touch with the Chicago Civic Opera and the Chicago Symphony. For the latter he has often been asked to perform important piano parts in modern scores. At the Opera he has recently renewed a contract for services as assistant conductor. His performances at the Auditorium have been made when conducting "Königskinder," "Maestro di Capella," "The Birthday of the Infanta" and "The Snow Bird." He has toured the country as accompanist to Mary Garden, Eugene Ysaye, Jacques Thibaud, Efrem Zimbalist, Rosa Raisa, Claudia Muzio, Lucien Muratore, Titta Ruffo and many other prominent musicians. His work at the college will include courses in accompanying, opera, and répertoire, which he will teach both in class and private lessons.

While the college is already looking forward to its new term, many of the members of its faculty have completed their spring teaching and are leaving the city for extensive vacations. Alexander Raab of the piano department, has gone to France and Holland, and will return in the middle of September. Felix Borowski, president of the College, will leave town with his wife in August, to visit his parents, ninety years of age, for the first time in twenty-five years. Mr. and Mrs. Léon Sametini will pass part of their vacation with the Borowskis, later going to Holland, to visit the violinist's mother and father.

Carl D. Kinsey, manager and treasurer, will leave near the end of this month, before the close of the summer session, to motor with his son and daughter through the White Mountains and visit Montreal, Quebec and other eastern points. On the route they will stay in Erie, Pa., where Mr. Kinsey will visit the surgeons who attended him when he was seriously injured in the wreck of the Twentieth Century sometime ago.

Helen Fouts Cahoon to Sing in Michigan

Helen Fouts Cahoon is spending the summer at Epworth, near Ludington, Mich. Besides teaching, she is giving a series of morning musicales and is the soloist for the church services. She is preparing a costume recital with Mrs. Robert D. Garver as accompanist. Mme. Cahoon's concerts the past season, which took her from New York to Texas, resulted in many reengagements. Recently in Washington, D. C., she gave a musical at Hotel Congress Hall before a notable audience. Mrs. Chindblom was at the piano. At Science Hill School near Louisville, Ky., a recital with Mrs. Newton G. Crawford at the piano was given and several encores added to the program. Many interesting appearances are being arranged for this young singer for next season.

MILWAUKEE CLUBS SEEK MUSIC HALL

Pabst Theater May Be Closed to Concerts Within a Year

—Plans Considered

By C. O. Skinrood

MILWAUKEE, July 5.—Conferences are expected in the near future to lay plans for a new music hall and theater for Milwaukee. After one more year it is expected that the Pabst Theater will be used exclusively for dramatic attractions, and musical enterprises will have to seek a new home unless the Auditorium is utilized.

The German Theater Association, one of the outstanding German play organizations of the country, has been housed in the Pabst Theater. It will seek a new place for its activities. The sponsors of the dozen annual concerts by the Chicago Symphony in Milwaukee also want to keep up the series and will need a new hall as soon as the Pabst Theater is taken over for other purposes. These two organizations will no doubt take a lead in financing the new theater and music hall, although musical clubs, dancing schools and many other dramatic and artistic organizations will be asked to aid.

The Milwaukee Symphony group is also looking forward eagerly to the project of a new theater as it will give an opportunity for housing a larger number of people, thus reducing the price of the tickets. This organization will use the Pabst Theater this coming season after having tried out the Auditorium in the past season, says Conductor Carl Eppert. This group is planning twenty to twenty-five concerts in the coming year, which would be a considerable addition of business available for the new building.

The plans for the hall have not yet been made. Some years ago when the project was broached, there was a large element in the community in favor of a capacity of 3500 or possibly 4000 to take care of the larger musical events. Another element favored a capacity of 1800 to 2000 as being sufficient for nine-tenths of the engagements to be housed. It is also planned to have not only a large theater, but also some smaller halls and possibly studios so that all sorts of musical organizations and clubs may hold their rehearsals there. Plans have also been suggested for a suite of rooms for a musical club, since neither the Civic Music Association, nor the MacDowell or similar clubs, of which there are a number, have any central gathering place.

The orchestral association, which sponsors the Chicago Symphony concerts, will use the Pabst Theater the coming season as will all other musical organizations except the few which employ the Auditorium. This leaves only about one year to plan and erect a building which would cost at least \$1,000,000 and possibly twice that amount. The planning of the structure, it is expected, will take several months. Raising the money would also take considerable time and building it will occupy fully a year. Hence it is apparent that the enterprise will have to be pushed hard if it is to be ready when the Pabst Theater is lost. On the other hand, if the Pabst Theater, by some change in plans, continues to be available, the building of a new music theater will probably be deferred a year or two.

Mount Holyoke Confers Doctor's Degree on William Churchill Hammond

SOUTH HADLEY, MASS., July 5.—The degree of Doctor of Music was conferred upon William Churchill Hammond, for many years director of the music department at Mount Holyoke College here, at the recent commencement exercises of that girls' institution. The presentation was made by President Mary Woolley, and the program included orchestral music, conducted by Dr. Hammond.

People and Events in New York's Week

MUSICIANS SAIL FOR SUMMER IN EUROPE

Mid-Year Exodus Has Reached Height, and Many Artists Are Now Returning

A number of musicians and patrons of the art sailed for Europe during the last week, but as many returned to the United States on incoming liners. The first rush abroad after the close of the musical season has by now somewhat declined, and voyagers returning early for rehearsals and other preparations for the autumn will soon be in the ascendant.

Ernest Schelling, composer and pianist, with Mrs. Schelling, sailed by the Paris on July 2 to pass some time in composition at his summer home in Switzerland. He will give concerts in Vienna, and visit Holland and Scandinavia before returning for his concert work in the United States in the fall.

William Ziegler, assistant to General Manager Gatti-Casazza of the Metropolitan Opera, and Mrs. Ziegler, were passengers on the Leviathan, which sailed on July 5. Mr. and Mrs. Daniel Guggenheim, patrons of the New York Mall concerts; and Joseph Urban, scenic artist, who designs many of the settings for the Metropolitan, were on the Olympic, leaving on the same day. On the Muenchen, which also left on July 5, was W. B. Kahn, husband of Frieda Hempel, operatic soprano. Paul M. Warburg, of the board of directors of the Metropolitan, was a passenger on the outgoing Deutschland.

The Swedish liner Stockholm on the following day took abroad a party including fifty American-born children, who are going to make a tour of Sweden in programs of songs and folk dances.

Arturo Buzzi-Peccia, composer and teacher, sailed on the Giulio Cesare on July 8.

The list of arrivals included Elly Ney, pianist, and wife of Willem Van Hoogstraten, conductor of the New York Philharmonic. Mme. Ney came on the Deutschland on July 2, after a short visit abroad, where she appeared in twenty concerts in Berlin and other capitals. She played as soloist at the Cologne Festival under the baton of Mr. Van Hoogstraten, who returned to America several weeks ago to begin his conductorship of the New York Stadium concerts.

Marguerite Olden, soprano, who has fulfilled an engagement with the Breslau Opera, was another passenger on the Deutschland. She will spend three months in America.

Three American singers arrived on the France on July 5. Mary Mellish, soprano of the Metropolitan, returned from a six weeks' visit to Paris, and will spend the rest of the summer at her camp at Lake George.

Luella Meluis, soprano, who has fulfilled engagements recently at the Paris Opéra and at the State Opera in Berlin, returned on the same liner.

William Martin, American tenor, formerly of Lowell, Mass., who went abroad with the Harvard Glee Club, and has been engaged for a series of performances at the Paris Opéra Comique, arrived for a visit on the France.

J. A. Gauvin, Canadian impresario, returned on the same liner.

Bernard Sinsheimer Gives Musicales

Two musicales given by intermediate and advanced pupils of Bernard Sinsheimer in his violin studio at Crestwood, N. Y., recently, were very successful as were similar programs heard in his New York studio. Music by Corelli, Dancla, Viotti, Vivaldi and Saint-Saëns were interpreted with technical skill and musical intelligence.

Ernesto Berúmen Holds Summer Class

Ernesto Berúmen, concert pianist and teacher, is holding a summer class in the La Forge-Berúmen Studios. Several of his pupils were active last winter. Mary Frances Wood appeared several times at noon-day recitals in Aeolian Hall under the direction of Mr. La Forge and Mr. Berúmen. Miss Wood also played at the

De Witt Clinton School, and gave a recital in the La Forge-Berúmen Studios in the spring. Esther Dickie made two appearances in Aeolian Hall, and recently gave a concert in the Studios in conjunction with a singer. Miss Dickie teaches in Brooklyn. Sara Newell has played successfully in Aeolian Hall and in the Studios, giving a recital in the latter place. Miss Newell has often appeared in Atlantic City this season.

Norma Williams appeared with success in Aeolian Hall last winter, and has been often heard in the La Forge-Berúmen Studios. Erin Ballard, a pupil of both Mr. La Forge and Mr. Berúmen, made her Aeolian Hall début last Fall, and has been on tour with Frances Alda and Margarete Matzenauer, as accompanist and soloist. She has been heard in Aeolian Hall, and in two recitals in the Studios.

by Paul Oscar and La Torrecilla. Carl Formes, baritone, sang "Over the Desert" by Lawrence Kellie as a prelude to the film feature. Harold Ramsbottom and Frank Stewart Adams alternated at the organ. At the Rialto Theater the music program made a feature of "Mendelssohn," one of the famous music master series, with a score compiled by Hugo Riesenfeld and played by the Rialto Orchestra under the alternate leadership of Hugo Riesenfeld and Ludwig Laurier. Hannah Toback, soprano, who took part in Morris Gest's production of "Mecca," sang "Song of the Soul" by Joseph Carl Breil. A dance by Lillian Powell and "Caprice Viennoise" by Fritz Kreisler completed the numbers. Alexander D. Richardson and S. Krumgold played the organ.

Anna Pinto Spends Holiday at Bedford Hills, N. Y.

Following a number of successful appearances during June, Anna Pinto, harpist, is spending a holiday at Bedford Hills, N. Y., still keeping up her July engagements. Bookings during the past month included playing solos for the Thalia Club of Roselle, N. J., the Medical College Alumnae Dinner in the Biltmore Hotel and the St. Francis Club, Mount Kisco. She also gave a concert, with Nora Helms, soprano, assisting, in the Holy Family Name School and was assisting artist at the concert given by Guido Ciccolini, tenor, of the Chicago Civic Opera Company in the Shubert Theater, Newark, N. J. The Clio Club, Roselle, also heard Miss Pinto as soloist. Bookings for July include appearing at a lecture on musical appreciation by Laslett Smith of the New York University, and Miss Pinto was announced to play solos at a concert in Sea View Hospital, Staten Island, on July 3. On August 5 she is to appear as assisting artist to Jackson Kinsey, bass-baritone, in Judson Memorial Church.

Capitol Orchestra Plays Modern Russian Sketches

As the opening number on the musical program arranged by S. L. Rothafel in the Capitol Theater for the American première this week of the European picture "Between Worlds," David Mendoza and his Capitol Grand Orchestra played "Caucasian Sketches" by Ippolitoff-Iwanoff. The group of divertissements was divided into four parts. The first was a Spanish dance by Doris Niles, given to music by Ernest Lecuona. The second, "Neapolitan Impressions" consisted of "O Sole Mio" sung by Ava Bomberger, and "Santa Lucia" by the Capitol Male Quartet, Douglas Stanbury, Joseph Wetzel, James Parker Coombs and Mr. Bomberger. The third was a dance, "The Moth and the Flame," contributed by Mlle. Gambarelli to the "Birdling" music of Grieg. The group closed with a pantomime by Frank Moulan called "The Ballet Master," in which he was assisted by the ballet corps.

Guilmant Organ School Announces Twenty-sixth Year

The Guilmant Organ School will open its twenty-sixth year on Oct. 7, according to an announcement issued by Dr. William C. Carl, director. A feature of instruction next season will be playing the church service. Four free scholarships have been offered by Philip Berolzheimer, chamberlain, and Mrs. Berolzheimer, to students more than eighteen years old. Examinations will be held on Oct. 5. Dr. Carl will conduct weekly master classes. He will be assisted in the organ department by Willard Irving Nevins. Other members of the faculty will be Clement R. Gale, and Warren R. Hedden, theory; Lillian Ellegood Fowler, preparatory; Rev. Dr. Howard Duffield, hymnology; Lewis C. Odell, organ construction; Charles Schlette, tuning; Samuel A. Baldwin, and Dr. Clarence Dickinson, board of examiners.

Nora Norman's Pupils in Concert

Junior pupils of Nora Norman, pianist, were heard in a successful studio recital in Carnegie Hall recently, all playing excellently. Prizes were distributed and refreshments served after the concert.

Great Future Lies Before Composer of Children's Songs, Avers Suzanne Kenyon

A large field lies open before the composer who can write for children, claims Suzanne Kenyon, who specializes in children's songs. Admitting that some composers have had marked success along this line, Miss Kenyon believes that much still remains to be accomplished, and that the tactful singer will naturally have an important part to play in the achievement.

"It does not do to be too explanatory in reaching the child's mind," she says. "Children don't like to have the good points in a song laboriously pointed out to them. They like to draw their own conclusions, and they are quite capable of doing so. Something must be left to their imagination, both by the composer and his interpreter. The child's intelligence must not be underestimated."

Miss Kenyon, who includes children's songs, sung in the dress of a little girl, in her soprano programs, was greatly amused when, at one of her concerts, an elderly woman in the audience refused to believe that the seeming child on the platform was the same singer who had previously offered an operatic aria in a period costume.

"And it is a fact," added Miss Kenyon, "that when I put on that little girl's dress, I feel like a little girl and can enter heart and soul into the spirit of the juvenile songs I am singing."

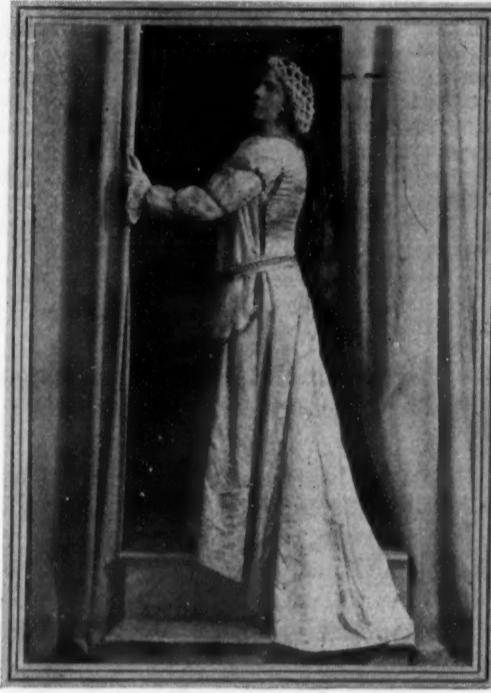
Must Know Songs Well

It is necessary that a singer know words and notes of a song so thoroughly that both become automatic, in Miss Kenyon's opinion.

"If I cannot deliver words and notes without thinking about them," she asks, "how can I give the needed attention to nuances and interpretation?"

Success, she believes, is largely a question of application and hard work, though of course there must be intelligence with which to work and, if there be an exceptional voice into the bargain, so much the better.

"The voice is not the most essential thing," Miss Kenyon says. "Personality is a great asset; but, in any case, the singer must be prepared to sacrifice everything else to gain the desired result. With perseverance and continuous work, overlooking nothing that may contribute to a realization of one's ambition, the goal can be won. But there must always be the divine unrest, the urge to



Suzanne Kenyon, Soprano

do better, no matter how complete seems the success attained; and it is a pity that America has so few small opera companies in which young singers can learn stage routine."

Enjoys Singing Negro Music

Born and educated in the South, Miss Kenyon enjoys Negro songs, but feels they are not always understood.

"I have heard people laugh at Negro songs that were not meant to be funny at all," she complains. "Perhaps some of the versification does sound absurd to persons who do not know the spirit in which they were written; but to originators of the words, the meaning is exceedingly serious. Unfortunately many of the real old Negro songs are being lost, and there seems no hope of any like them being evolved, as the type from which they sprang is fading out. I love to hear the Negro sing his own songs, and I enjoy singing them myself. For one thing, the Negro has an innate sense of rhythm—much more acute than that possessed by the Anglo-Saxon—which never fails him. A little piccaninny will instinctively dance in perfect time, and the most decrepit old man is never too feeble to keep absolute step in a breakdown."

PHILIP KING.

George Sheffield Opens Studio to Teach Phonograph Recording

At the request of artists and pupils, George Sheffield has opened a studio in the Vanderbilt Studios, 125 East Thirty-seventh street, for instruction in recording for the phonograph. Mr. Sheffield, whose teachers were Sbriglia of Paris, and Shakespeare of London, was for five years recording manager for the Aeolian Company.

Louis Dornay Sings Again at Strand

Louis Dornay, tenor, and Kitty McLaughlin, soprano, sang the duet from "Cavalleria," and the symphony orchestra played excerpts from the same opera this week at the Mark Strand Theater. "In a Doll Shop," with music from Strauss and Pouldini, is the ballet number in which Mlle. Klementowicz, M. Bourman, balletmaster, and M. Daks were presented with the ballet corps of twenty. The Original Six Brown Brothers and their band of thirty saxophones were on the program.

Dorothy Sinnott Receives Tribute for Singing in Park

As a special reward for her success as soloist at a recent concert given by the Kaltenborn Orchestra at the Mall, Central Park, to entertain delegates to the Democratic convention, Dorothy Sinnott, dramatic soprano, was presented with a bouquet of roses by City Chamberlain Berolzheimer. Her operatic number with the orchestra won her two encores. Miss Sinnott is at work with W. Henri Zay on a recital program for the fall.

Programs Interchanged in Rivoli and Rialto Theaters

The music program in the Rivoli Theater this week was headed by Riesenfeld's classical jazz, transferred for this period only from the Rialto Theater. There was also the overture, "Beautiful Galatea" by von Suppé. Both numbers were played by the Rivoli Concert Orchestra under Emanuel Baer and George Kay. A dance divertissement was given

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TO PLAY FOR CHILDREN

Albert Stoessel Outlines Programs at Chautauqua

Albert Stoessel, who will conduct the New York Symphony in concerts lasting for five weeks at Chautauqua, N. Y., beginning July 15, has outlined thirty-two programs which he intends shall constitute "a liberal education in music that embraces works of the early classic writers and composers of our own time." Each program will contain lighter classics and well-known compositions. At a series of four children's concerts Mr. Stoessel will explain orchestral instruments and the symphonic form. Numbers by quartets, the members of which belong to the summer school faculty, and solos by players in the orchestra will be features.

Five States Represented at Recital in Warford Studio

Six pupils of Claude Warford were heard in an interesting recital in his Metropolitan Opera House Studios recently. The pupils participating in the recital represented five States and one European country as follows: Emily Hatch, soprano, New York; Florence Gifford, contralto, Connecticut; Maxine Wilson, mezzo-soprano, Texas; Frank Ronan, baritone, New Jersey; Joseph Kayser, bass-baritone, Wisconsin, and Asta Mober, contralto, Sweden. The program included arias and song groups, including three songs by Mr. Warford, "Dream Song," a Rhapsody, and "Life's Ecstasy." Special interest centered around the last-named song, sung by Miss Hatch, who wrote the words. All of the pupils performed their numbers in an artistic manner. Willard Sektberg and Mr. Warford were at the piano.

La Forge-Berumen Summer School Gives Musica

Under the direction of the Frank La Forge and Ernesto Berumen Summer School, and in conjunction with the Duo-Art reproducing piano, a successful musicale was given in Aeolian Hall on July 1. The Duo-Art reproduced the playing of Mr. Berumen, Ignaz Friedman and Robert Armbruster. Performers were Arthur Kraft and Doris Doe, singers, and Constance Mering and Mary Frances Wood, pianists. Music by Arne, Wagner, Brahms, Strauss, Fauré, Debussy, Wolf, Schubert, Schumann, Beethoven-Busoni, La Forge, Lalo and Pessard comprised the program. Mr. La Forge and Arthur Warwick accompanied.

Pangrac Studios Present Three Students in Musica

The Pangrac Studios presented Mae Babor, soprano; Margaret Thomson, contralto, and Louis Moze, tenor, in a varied program at the June Musicale. Anna Fuka-Pangrac accompanied the singers. Mr. Moze opened with Beethoven and Haydn. In his second group, he sang a Slovak folk-song. Miss Babor sang arias from Rubinstein's "Paradise Lost" and Dvorak's "The Water Nymph." Miss Thomson sang two Schubert songs in her first group. She closed the program with "Robin Adair" and Thayer's "My Laddie," sung in costume.

Paul Jelenek Pupils Give Program

The second in the series of pupil gatherings in Paul Jelenek's studios, Brooklyn, was held on June 15. The following took part in the program: Miriam Mossom, Mollie Segal, Minna Malyman, Judith Arndt, Bella Perl, Leah Turner, Yetta Sucher, Adele Haukes, Lillian Katz, Sarah Sussman, Joseph Segal, Emil Netter, Anna Carch, Mollie Weiss, Samuel Medoff, Isabel Rubinstein and Helen Rostow. Their numbers were by Mozart, Grieg, Sinding, Paderewski, Chopin and Schumann. Mme. Maybarduk sang several songs, and violin solos were added to the program by S. Ornstein.

Apollo Club of Middletown Appears at Sing Sing Concert

Arthur Hadley, of the firm of Arthur and Helen Hadley, presented the Apollo Club of Middletown, N. Y., assisted by Ida Davenport, soprano, at his first concert of the summer for inmates of Sing Sing on June 24. The club is made up of Middletown business and professional men and is under the management of Mr. Hadley, who sings in the tenor section. Mme. Davenport, who has given

recitals in Aeolian Hall and sung in the Lewisohn Stadium, will give two New York recitals in Aeolian Hall next season under the Hadley management. Other artists who will appear at prison concerts are Colin O'More, tenor; Emilie Henning, contralto; Carlo Sabatini, violinist; Henry Newcombe, baritone, and Alexander Brachocki, pianist.

Klibansky Students Fulfill Bookings

Elizabeth Starr, a pupil of Sergei Klibansky, has been reengaged as singing teacher after several seasons at Queen's College, Charlotte, N. C. Mrs. Alvreda Lofgren, soprano, will be soloist for the coming season in the Washington Avenue Baptist Church, Brooklyn, and in the Park Avenue Synagogue, New York. Louise Smith will be contralto soloist in St. Peter's Lutheran Church, Brooklyn, beginning Sept. 1. Maretza Nielsen has been appearing in recitals in the West with success. Cyril Pitts, tenor, will give a recital on July 29 in the Central Theater, Chicago.

State Symphony Will Assist English Opera Company in "Ring" Cycle

The State Symphony will play in the performances of Wagner's "Der Ring des Nibelungen," scheduled to be given in English next fall at Carnegie Hall, according to an announcement by the English Grand Opera Company. The engagement of the orchestra will not interfere with the State Symphony concerts already planned for next season. Practically the same musicians who were with the Wagnerian Opera Company last winter will continue as members of the organization. Fred Patten has been engaged to sing Wotan in "Walküre" and Alberich in "Rheingold."

Virginia Colombati Pupils in Recital

Virginia Colombati's vocal studio was the scene of a successful recital given recently by her pupils. Many good voices, all well trained, were heard in a program of music by Donizetti, Verdi, Arditi, Bellini, Puccini, Meyerbeer and Massenet. Those taking part were Mrs. Judd, Mrs. Jagenburg, the Misses Dearborn, Snow, Donovan, Deinzer, Wolfson, Bohm, Navarro, MacCord, Miller, Salzberg, Fonteyn and Dormagen. In response to eager requests, Mme. Colombati added to the program arias from "Linda" and "Carmen," singing with her usual artistry. Chevalier C. De Lanciotti accompanied.

Mme. Guttman-Rice Receives Token from Prague Festival Participants

After the successful performance of Schönberg's "Erwartung" and Zemlinsky's "Lyrische Sinfonie" at the Prague Festival, Melanie Guttman-Rice received news of the event on a post card bearing the autographs of both composers and A. Webern, a pupil of Schönberg. Mme. Guttman-Rice is a sister-in-law of Zemlinsky and a teacher of singing in New York. She is spending her vacation visiting with Mrs. Hugo Riesenfeld at her camp at Harrison, Me.

William A. Zerffi Pupils Give June Program

American songs predominated at the June recital given by voice students of William A. Zerffi. There were songs by Cadman, Riker, Hadley, Squires, Wood, Vanderpool, Sanderson and La Forge. Advanced students sang arias from operas by Puccini and Thomas. At the monthly recitals during the summer, students will write criticisms of each singer's performance. Singers who took part on this occasion were A. Bontempo, Dr. A. W. Kany, D. Lawson, M. Heffernan, C. Sewell, J. Durling and Ethel Pfeifer. Miss Pfeifer is Mr. Zerffi's assistant.

Bessie Bowie Opens Summer Session

Bessie Bowie, singing teacher, has begun a summer session and will keep her studio open during July and August. Beatrice Mack, a young artist who recently made a successful operatic débüt in New York, and Carolyn Chrisman, a vocal teacher of the Louisville Conservatory, are among those who are coaching with Miss Bowie.

Estelle Scribner Sings in Rumford Hall

Estelle Scribner, mezzo-soprano, gave a successful recital in Rumford Hall on June 18. A large audience received her cordially. She was ably accompanied by Gordon Hampson.

PETER W. DYKEMA HONORED

Madison, Wis., Community Music Head Is Guest at Farewell Dinner

MADISON, WIS., July 5.—More than fifty musicians and music lovers of Madison attended a dinner given recently in honor of Peter W. Dykema, retiring chairman of the Madison Community Music Committee. The dinner was a farewell reception for Professor Dykema, who will leave at the close of the University of Wisconsin summer session to begin his work as head of the public school music department of Columbia University, New York. E. B. Gordon, toastmaster, led the community music and introduced the speakers, W. O. Hotchkiss, who spoke as a fellow Kewanee and neighbor. Dr. Chas. H. Mills, head of the music department at the University; B. Q. Morgan, member of the Community Music Committee. In responding, Professor Dykema expressed a desire to have a banquet every year in honor of some Madison musician. A program of chamber music was presented by a stringed quartet, composed of Gilbert Ross, John Bach, Ruth Persson, and S. A. Leonard, with Professor Morgan accompanying.

E. B. Gordon will replace Professor Dykema as chairman of the Madison Community Music Committee. Other officers elected to the committee were Professor Morgan, vice-chairman; Mrs. H. L. Miller, treasurer, and Mrs. C. P. Conrad, secretary. The executive committee is to be composed of the officers and two members at large, Mrs. C. B. Stewart and Mrs. C. V. Seastone.

LOUISE VROMAN.

Two Concerts Given by American Institute of Applied Music

A piano recital by Francis Moore was given in the American Institute of Applied Music on June 27. The program, which was admirably played, included works by Bach, Handel, Schumann, Chopin, Palmgren, Leschetizky and Moszkowski. The one hundred and thirtieth sonata recital was given on June 20 by Henry Borjes, violin; Carl Fleck, flute, and Christopher Borjes, piano. The program consisted of sonatas by Bach and Brahms, and a Fantasia-Sonata by Max Meyer-Olbersleben, and was intelligently read.

Josef Borisoff Pupils Are Heard

Violin pupils of Josef Borisoff were heard in a successful concert in the Wurlitzer Auditorium on June 28, when a program by De Beriot, Handel, Lalo, Ernst, Chopin-Sarasate, Kreisler, Wieniawski and Borisoff was successfully played by Enna Krantz, Tobias Bloom, Dwight Cameron, Audrie Hall, Emanuel Vardi, Boleslaw Kopnowski, Jacob Deutch, Joseph Hartman, Hazel Kniffine, Sam Mark, Carmine Tacchino, Arthur Baecht, Berta Schultz and Bella Katz.

Ora Hyde Sings to Minnesota Alumnae

Ora Hyde, soprano, recently had two successful appearances, one before the Alumnae Association of the University of Minnesota in New York and the other at a luncheon of the Minnesota delegates to the Democratic convention. Miss Hyde is under the management of Annie Friedberg.

Harrison-Irvine Pupils are Heard

Theresa Turk and Sara Levy, soprano, pupils of Mrs. J. Harrison-Irvine, sang at commencement exercises in the Benjamin School for Girls. The Waltz from "Bohème" and La Forge's "Pregúntales a las Estrellas" were their numbers. A glee club of 125 girls conducted by Mrs. Harrison-Irvine sang "Just Something" of Mana Zucca, Luckstone's "Delight," "The Blessing" of Barnby and De Kovens' "God of Our Fathers."

Y. W. C. A. Glee Club Sings Penn Opera

The Glee Club of the Eastern District Brooklyn Y. W. C. A. recently scored a success in Arthur Penn's opera, "China Shop," at the Bedford Y. M. C. A. Pupils from Sara Porter's voice class are members of the club, which is conducted by Gladys Shailer. Regina Kahl acted as dramatic coach, assisted by Leona Kahl, who originated and directed the dancing numbers. This was the third opera given by the club. Miss Porter's voice pupils recently presented a varied program at the Y. W. C. A. The singing of Anna Geiger, Marion Essig, Anna Klassen,

Gertrude Kronmiller and Annie Starke was especially well received.

Virgil Students Play at Exercises in High Schools

Camille R. Montaperto, a student of the collegiate class in the Virgil Piano Conservatory, played at graduation exercises in Wadleigh High School on June 23. Her numbers were the "Revolutionary" Etude of Chopin, Borowski's Mazurka, No. 2 and a Berceuse by Kargoff. Joseph R. Ganci, of the artist class, was heard at closing exercises of the Jersey City High School on June 25. He was also announced to play at Station WEAF on the evening of July 4.

PASSED AWAY

Cecil James Sharp

LONDON, July 3.—Cecil James Sharp, composer and author, died here recently at the age of sixty-four years. He was born in London and was educated at Cambridge, being graduated with the degree of Mus. Bac. His most important work was done in the field of folk-song collecting, including the music of the United States, where he spent some time in research in the mountains of Kentucky. He was appointed conductor of the Finsbury Choral Association in 1893, and held the post of principal of Hampstead Conservatory, London, from 1896 to 1905. He was later chosen director of the English Folk Dance Society, and in 1911 was director of the Stratford-on-Avon School of Folk Song and Dance. He compiled numerous collections of folk songs of the English rural districts. As a young man he served as associate to the chief justice of South Australia.

Ellsworth Stevenson

DETROIT, July 5.—Ellsworth Stevenson, composer, died here on June 27, at the age of thirty-three years. He recently won a prize in the Tuesday Musicale contest for Detroit composers with an orchestral number, and another work, for two pianos, was performed at the prize-winners' concert. He was born in Detroit and began his musical studies with Mae Preston, going, at an early age, to Brussels to study with Arthur de Greef. After a brief visit to America, he returned to Belgium and studied with De Ouck and Joseph Jongen. He had composed numerous works, which showed genuine promise. He is survived by his parents and three brothers.

MABEL McDONOUGH FURNEY.

Katherine Kautz Brown

ALBANY, N. Y., July 5.—Katherine Kautz Brown, daughter of the late John Kautz, Albany musical instructor, died recently at her home in this city. Mrs. Brown was a pianist of ability, and appeared in recitals in New York, Boston, Philadelphia and other cities. She is survived by her husband, Charles Paul Brown, a retired naval officer.

W. A. HOFFMAN.

Elzada M. Friend

BANGOR, ME., July 5.—Mrs. Elzada M. Friend died on June 26 at her residence on Center Street after a brief illness. Mrs. Friend was for years one of the most active and enthusiastic members of the Bangor Festival Chorus. Her passing will be mourned by a wide circle of friends. She is survived by her husband, Joseph E. Friend.

JUNE L. BRIGHT.

Mrs. Mary Louise Campbell Bensel

NUTLEY, N. J., July 5.—Mrs. Mary Louise Campbell Bensel, widow of James B. Bensel, and mother of Caryl Bensel, soprano, died at the home of the latter here yesterday. Both Mrs. Bensel and her late husband were active in musical circles in Brooklyn during a number of years, and Mr. Bensel was a charter member of the Brooklyn Apollo Club and the personal friend of numerous musicians.

J. B. C. de Pauw

AMSTERDAM, HOLLAND, July 3.—J. B. C. de Pauw, professor of Organ at the Conservatory here since 1859, died recently in Bussum. Mr. de Pauw was born in Brussels in 1852, and studied under Mailly, Fétis, Samuel and Gevaert, winning the Prix de Rome. Although he spent most of his time in composition, he was best known as a teacher of organ.

Australians Wait All Night in Line to Buy Opera Seats



Photo of Miss Dal Monte by Ruskin, others by Sun Newspaper, Melbourne

FETED SINGER AND SOME PROSPECTIVE PATRONS OF OPERA IN MELBOURNE

Upper Left, Toti Dal Monte, Coloratura Soprano, Prima Donna of the Williamson-Tait Melba Opera Company, Which Is Now Giving Performances in the Principal Australian Cities; Upper Right, His Majesty's Theater, Where the Opera Season Was Given, with Some of the Patrons Who Waited in Line to Buy Tickets. Only Eight Were Allowed to Each Person, and in a Few Hours 2000 Were Sold for the Melbourne Début of Miss Dal Monte in "Lucia." The Lower Pictures Show Groups in Front of the Box Office at Allans', Ltd., the Big Music Store, Entrenched for an All Night Vigil So That They Might Secure Seats When the Diagram Opened at Nine in the Morning. Messengers Were Engaged to Keep Places in the Line and Many Women Brought Knitting and Reading Matter to While the Time Away.



EL BOURNE, AUSTRALIA, July 15.—Opera-lovers of Melbourne have been thronging His Majesty's Theater where

the Williamson-Tait Opera Company, headed by Dame Nellie Melba and including the brilliant young coloratura soprano, Toti Dal Monte, has been giving performances. So enthusiastic have the audiences become over the latter singer that long queues are formed for the sale at the box office as early as the previous midnight, when the sale opens at nine in the morning. The visit of the company has brought first-rate opera to Melbourne and other Australian cities after a considerable period. The répertoire is made up of the most popular standard operas, including those of Puccini and Verdi. Dame Melba has renewed acquaintance with the public of her native land in the rôles that first brought her fame, and she is still acclaimed as a unique *Mimi*. Miss Dal Monte was a newcomer to

Australian audiences though she came with high credentials from La Scala and other famous theaters. The music-lovers of Melbourne were completely subjugated by her vocal art and personal charm, as were those of other Australian cities. She made her début in Melbourne in "Lucia," completely fulfilling and even exceeding the expectations that had been aroused. From the end of her first aria until the climax of the famous "Mad Scene" the enthusiasm of her auditors grew, and they broke into uncontrollable applause, cheering the singer.

At the close of this scene the curtain was raised a number of times, disclosing Miss Dal Monte, surrounded by a veritable bower of flowers. At last Dame Melba appeared at her side, and made one of her characteristic generous tributes to the younger singer. Motioning for silence, Dame Melba said: "I am a proud woman tonight, because it is in a little measure through me that this artist has come here. I hope that you have enjoyed her work as much as I have."

The engagement of Miss Dal Monte for America next season has aroused a great deal of expectation. She will

make her début with the San Francisco Opera Company in that city on Sept. 24, and will then go directly to New York to make records for the phonograph. Her engagement for the Metropolitan

and Chicago Civic Operas has already been announced in MUSICAL AMERICA, and she will also fulfill a number of concert engagements under the management of Charles L. Wagner.

Jerusalem Protests Ban on "La Juive"

A government ban against performances of Halévy's opera "La Juive" in the Hebrew tongue in Jerusalem has aroused much indignation among the Jews of that city. According to a copyrighted cable dispatch to the New York Times, the action was the result of a request made by the Latin Patriarch of Jerusalem, Monsignor Ballasina. The Jewish people maintain that this opera by a composer of their own race is one of the treasures of their culture, and they consider the prohibition of performance in their language in the ancient

home of their race a violation of the "spirit of the Balfour declaration," made on behalf of the British Government when it assumed a protectorate over Jerusalem after the World War.

"Broadcaster" Issues Second Number

The second issue of the Broadcaster, published by the Heidelberg Press, Philadelphia, is no less interesting than was the first number, containing items about music and musicians, lists of publications, etc., that are presented in concise form. It is planned to issue this quarterly.

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